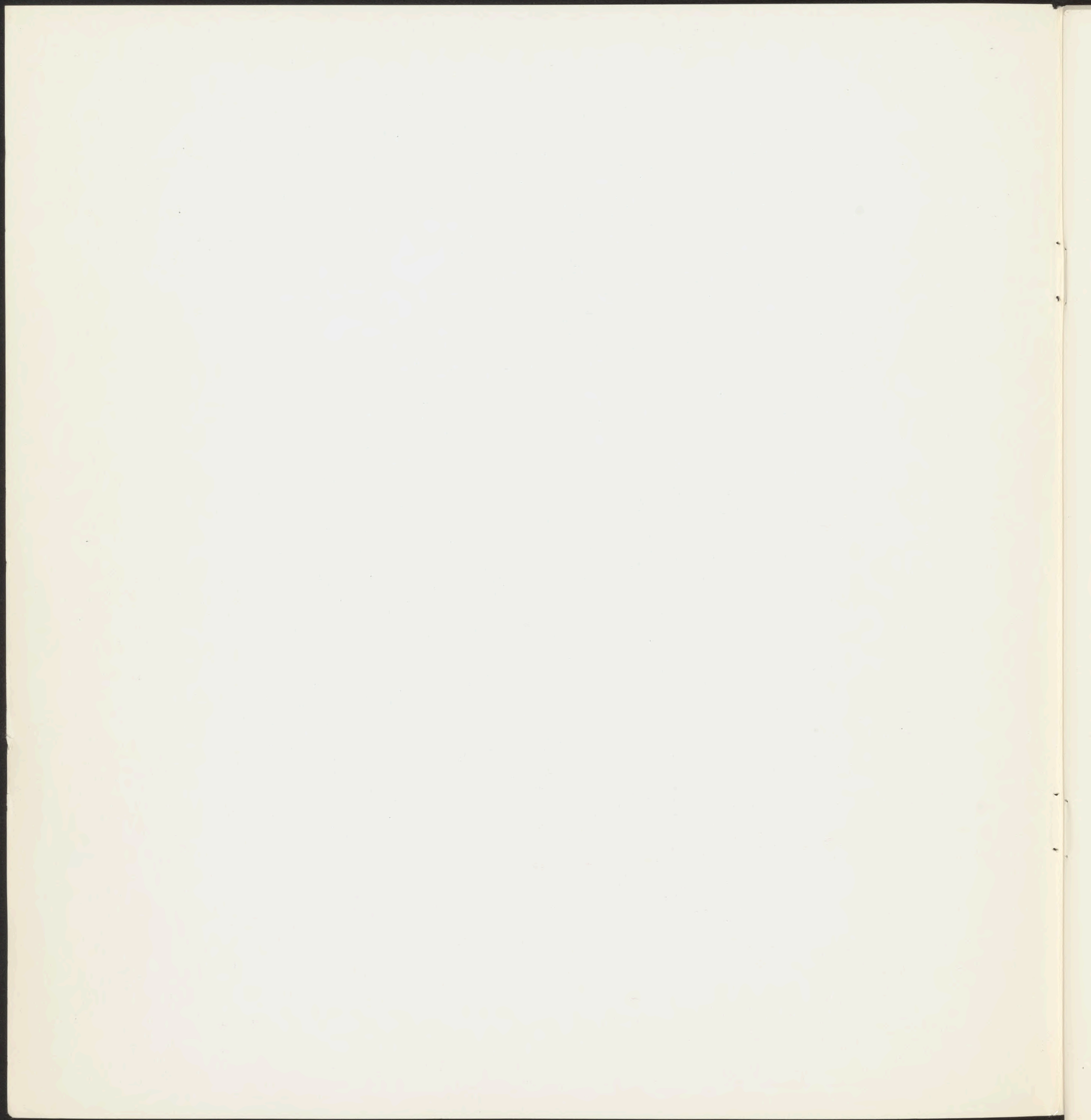




A detailed map of the Washington, D.C. metropolitan area and surrounding regions. Three major cities are highlighted with large red circles: Baltimore in the northeast, Washington, D.C. in the center, and Richmond in the southwest. The map shows major highways, smaller towns, and geographical features like the Chesapeake Bay. Overlaid on the map is the text 'NEW SCULPTURE' in large red capital letters, followed by the names of the three cities: 'Baltimore', 'Washington', and 'Richmond' in a slightly smaller red font.

NEW SCULPTURE

Baltimore Washington Richmond



NEW SCULPTURE

Baltimore
Washington
Richmond

CORCORAN GALLERY OF ART
OCTOBER 9 - NOVEMBER 15, 1970

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ARTISTS

Darryl Abraham
David F. Cadbury
William Christenberry
Donald Corrigan
Joan Danziger
William Denner
Kenneth Allen Fadeley
H. Irving Gates
Cynthia Bickley Green
Tom Green
Ronald Grow
Henry C. Harmon
Charles R. Henry
Hilary Hynes
J. L. Knight
William Lombardo
Ted Prescott
Jose Puig
Anthony Rice
Thomas C. Silver
Robert Stackhouse
Hilda Shapiro Thorpe
Lester Van Winkle
Edward Zerne

Photo portraits by John Gossage, Washington, D.C., 1970

ACKNOWLEDGMENTS

I want to thank Miranda McClintic, former Research Assistant, for her enthusiastic assistance in every aspect of the organization of this exhibition, especially for her aid in collating information for the catalogue.

I am also indebted to Dorothy Phillips, Research Curator, for her diligent attention in proofreading all textual material.

Special thanks are due Elizabeth Ziesing, Summer Intern from Smith College and Barbara Butturff, Curatorial Secretary, for their help in preparing final stages of the catalogue.

I wish to acknowledge the generosity of the Union Underwear Co., Inc. and their Advertising Manager, Lester Schwartz, for the donation of 500 Fruit of the Loom tee shirts used in the sculpture by Anthony Rice.

I would like to thank Hal Glicksman, Associate Director, and all participating artists for their advice and assistance during the installation of the exhibition.

Finally, I am grateful to Walter Hopps, Director of the Corcoran Gallery, for his cooperation and helpful concern in all matters pertinent to this exhibition.

R.G.D.

INTRODUCTION

New Sculpture presents work by twenty-four artists who live in or near urban Washington, Baltimore and Richmond. In a sense, the exhibition is intended as a survey of the most recent and perhaps the most vital and ambitious sculpture being produced in these three areas. Were this primarily a survey, however, it would have to include certain artists who for some time now have been central to the evolution of advanced sculpture in the Washington area. Anne Truitt, V. V. Rankine, Colin Greenly, Rockne Krebs and Ed McGowin already occupy significant positions in both the recent history and continuing development of the visual arts here. Their work has received considerable recognition locally and through widespread exposure their reputations, in one degree or another, have achieved national scope.

This has not been the case with the artists in **New Sculpture**. They remain generally unknown both here and in Baltimore and Richmond and, for the most part, the quality of their work has yet to be recognized. Most of these artists are relatively young and almost without exception have never been seen in a Washington museum. These facts notwithstanding, they represent collectively a unique and powerful new development in the contemporary art of this region.

While **New Sculpture** maintains a Corcoran tradition of presenting area exhibitions, it differs organizationally from its predecessors in some respects. Past exhibitions, selected by jury, included a full range of media, from photography and graphics to painting and sculpture. Some of the artists were well-known, many were not, and their number well exceeded twenty-four. **New Sculpture**, as an invitational, is the product of close to a year's review of lesser known regional artists and focuses exclusively on sculpture. Something of a precedent for this exhibition occurred in 1948. In March of that year, the Corcoran, then under the direction of Hermann Warner Williams, Jr., presented an exhibition entitled **Sculptors of Maryland, Washington, Virginia**. The show was selected by a sole juror, the distinguished Alfred H. Barr, Jr., of the Museum of Modern Art, New York, and it too included only sculpture by young and emerging talent. Although that exhibition was juried, it comes closer to the aims of **New Sculpture** than any area show since then.

There is a more fundamental motive behind the organization of this exhibition than the fact that its participants are young and under-exposed. That alone would not justify exhibiting their work. Among the area's emerging artists there seems to be a growing preference for sculpture. If an interest in sculpture is truly in the ascendancy we may be witnessing the establishment of a permanent sculpture tradition in Washington — a region dominated for almost two decades by painting.

Washington's emergence as a center of advanced artistic activity has been predicated upon the successes of the "Washington Color Painters." Their accomplishments have, if not hampered, at least overshadowed the development here of a broadly based concern for sculpture. At the same time, however, the Color School, as a modernist tradition, has created an

environment in which advanced art could flourish and perpetuate itself.

In a recent article for **Art International**, Walter Hopps and Nina Osnos remark on the self-perpetuating condition of Washington art:

The development of contemporary art in Washington during the past 15 years has been marked by three successive waves of activity. The work of Morris Louis and Kenneth Noland represents the first, and that of Gene Davis, Howard Mehring, Thomas Downing and Paul Reed the second. Around 1964 a third, and still current, period of activity began to solidify. It is within this wave, which constitutes a major portion of work now being done in the area, that Sam Gilliam, Rockne Krebs and Ed McGowin occupy forefront positions.

If the high degree of productivity is an indication, it seems evident that the nucleus of yet a fourth phase of activity is now crystallizing. The predominant mode of this development will be sculptural, and much of its impetus will be provided by sculptors from Baltimore and Richmond. In the past, these cities have shown some resistance to strongly anti-traditional art. But several vanguard artists there have begun to alter these urban centers' cultural identities.

With few exceptions, activity surrounding the production of advanced sculpture is not yet diffused throughout Baltimore or Richmond. In Baltimore, the locus of energy is rooted in the Rinehart School of Sculpture at the Maryland Institute College of Art, and in Richmond, it is centered in the art department of the Virginia Commonwealth University. In Washington there is no exclusive center of production; work occurs independently and has not been confined within an institutional context.

But the origin of these works is of little consequence in approaching matters of style. Neither an institutional nor independent origin has resulted in the formulation of a style common among artists of a given city, much less among all twenty-four. Nor has it been an intention in **New Sculpture** to unearth a norm of formal attributes shared by these artists. Indeed, it is the very absence of an implicit stylistic system that distinguishes their sculpture. The exhibition's diversity thus reflects the fluxional status of sculpture nationally. If they share anything with each other (or with contemporary artists elsewhere), it is a common attitude that eschews the reductive methods and concerns for primary form basic to much sculpture of the past decade, without indulging in the more excessive, gestural style characteristic of expressionist sculpture of the fifties.

Since space itself is such an important formal element in much contemporary sculpture, a number of artists in the exhibition were offered specific locations within the gallery for the production of new works. This provided opportunities for increased scale and allowed them to explore the intrinsic physical properties of space and environment as conditioning factors in the execution of their sculpture.

For others, spatial projection as a formal device has not been a crucial issue. The works of Abraham, Gates, Lombardo, Silver

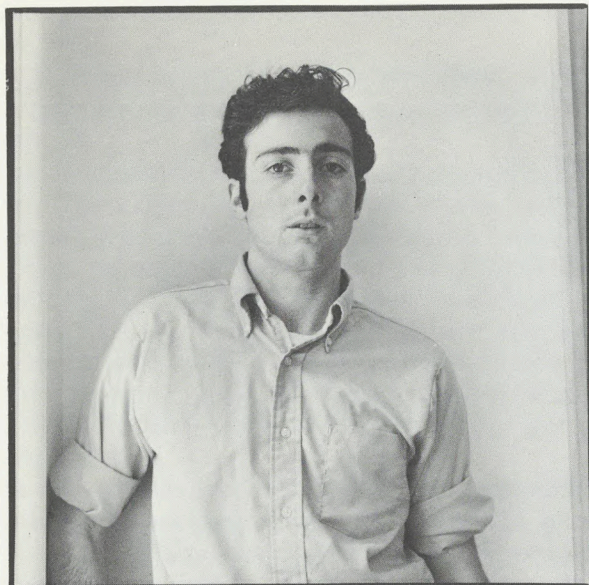
and to a degree Prescott, are internally organized, self-contained and decidedly more intimate in both scale and effect than the more expansive sculpture in the exhibition. These smaller pieces, either tableaux or assemblage, operate on a more literal or metaphorical level. Often humor, nostalgia, visual paradox or absurd imagery are involved.

This is not true of the larger works where non-objectivity in varying degrees is a fundamental property of increased scale. Except in two instances, the environmental assemblage of Jose Puig and the anthropomorphic, rag maché giants of Joan Danziger, we respond more directly to the purely formal or structural elements of these works.

Yet common among all these artists is an awareness and exploitation of the particular limitations and physical attributes of the materials they employ and each conceives of his or her work in terms of these materials. The specific properties of surface, color, texture and degrees of softness or hardness vary greatly in silk, aluminum, plastic and wood and the choice of a particular material dictates technique and form. The rich vocabulary of visual and tactile elements in the exhibition is a result of the artists' willingness to explore the potentials of a full spectrum of materials and methods.

Renato G. Danese
Curator of Contemporary Art
Corcoran Gallery of Art

Note: A separate checklist accompanies this catalogue. Works reproduced in the catalogue are not necessarily included in the exhibition.



DARRYL ABRAHAM

My work keeps me close to what I know and feel.

BIOGRAPHY

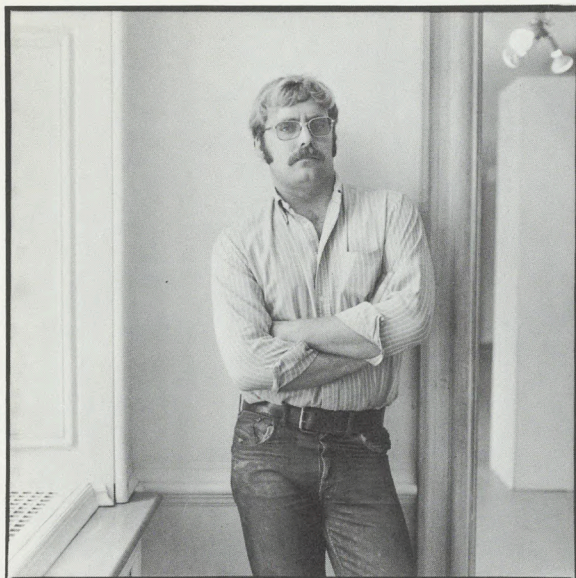
- 1948 Born August 30 in Wayland, New York.
 1967- Attending Virginia Commonwealth University in Richmond, Virginia.

GROUP EXHIBITIONS

- 1966 "Sibleys Spring Art Exhibition," Sibleys Department Store, Rochester, New York.
 1968-69 "Carillon Student Exhibition," The Carillon, Richmond, Virginia.
 1969 "Southern Artist Exhibition," Gallery of Contemporary Art, Winston-Salem, North Carolina.
 "Undiscovered Artist Show," Jewish Community Center, Richmond, Virginia.
 1970 "Sculpture Invitational," Jewish Community Center, Richmond, Virginia.
 "Three Year Shot," Newman Gallery, Richmond, Virginia.
 "Trinity Sculpture Invitational," Grace and Holy Trinity Episcopal Church, Richmond, Virginia.



POTTOCCHIES, 1969
mixed media
h. 10", w. 6", d. 5"



DAVID F. CADBURY

"The history of life on earth has been a history of interaction between living things and their surroundings. To a large extent, the physical form and habits of the earth's vegetation and its animal life have been moulded by the environment. Considering the whole span of earthly time, the opposite effect, in which life actually modifies its surroundings, has been relatively slight. Only within the moment of time represented by the present century has one species — man — acquired significant power to alter the nature of his world."

from The Silent Spring by Rachel Carson

BIOGRAPHY

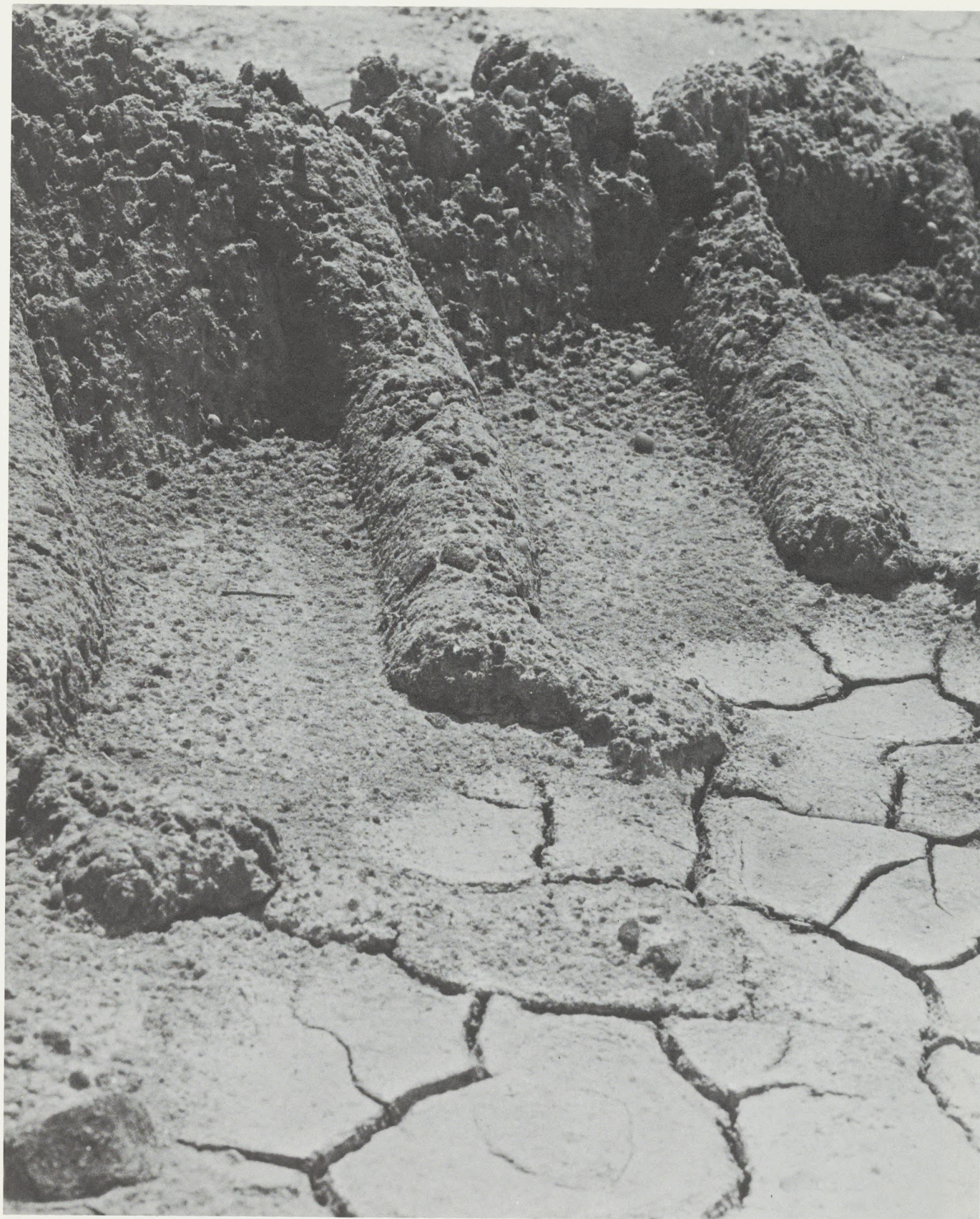
- 1945 Born June 3 in Philadelphia, Pennsylvania.
- 1963-67 Attended Wesleyan University in Middletown, Connecticut. Received B.A. degree.
- 1967-70 Attended Maryland Institute College of Art in Baltimore, Maryland. Received B.F.A. degree.
- 1968-70 Attended Rinehart School of Sculpture, Maryland Institute College of Art. Received M.F.A. degree.
- 1969-70 Teaching Assistant in Sculpture at Maryland Institute College of Art.

ONE-MAN EXHIBITIONS

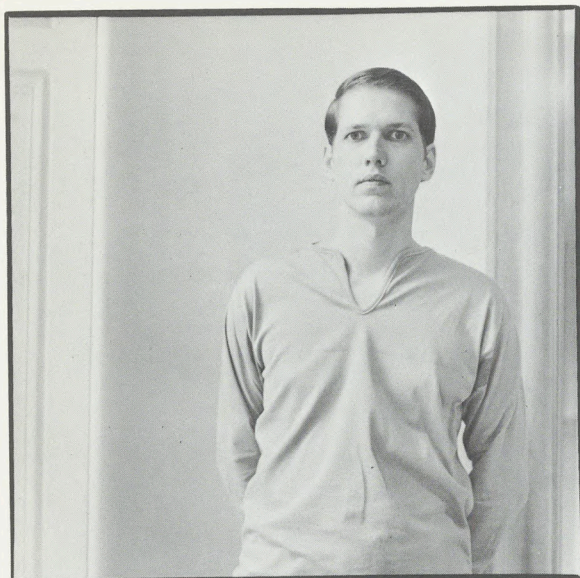
- 1967 Davidson Art Center, Middletown, Connecticut.

GROUP EXHIBITIONS

- 1969-70 "Graduate Sculpture Show," Mount Royal Station Gallery, Baltimore, Maryland.



DESERT (natural study piece for later work executed in clay), 1970
Photo: Stephen Kellar, 1970



WILLIAM CHRISTENBERRY

William Blake once wrote in a letter, "I know that this world is a world of imagination and vision . . . everybody does not see alike."

I want my sculpture to express a direct response to this world. The more direct the response to existence — the more direct should be the expression.

BIOGRAPHY

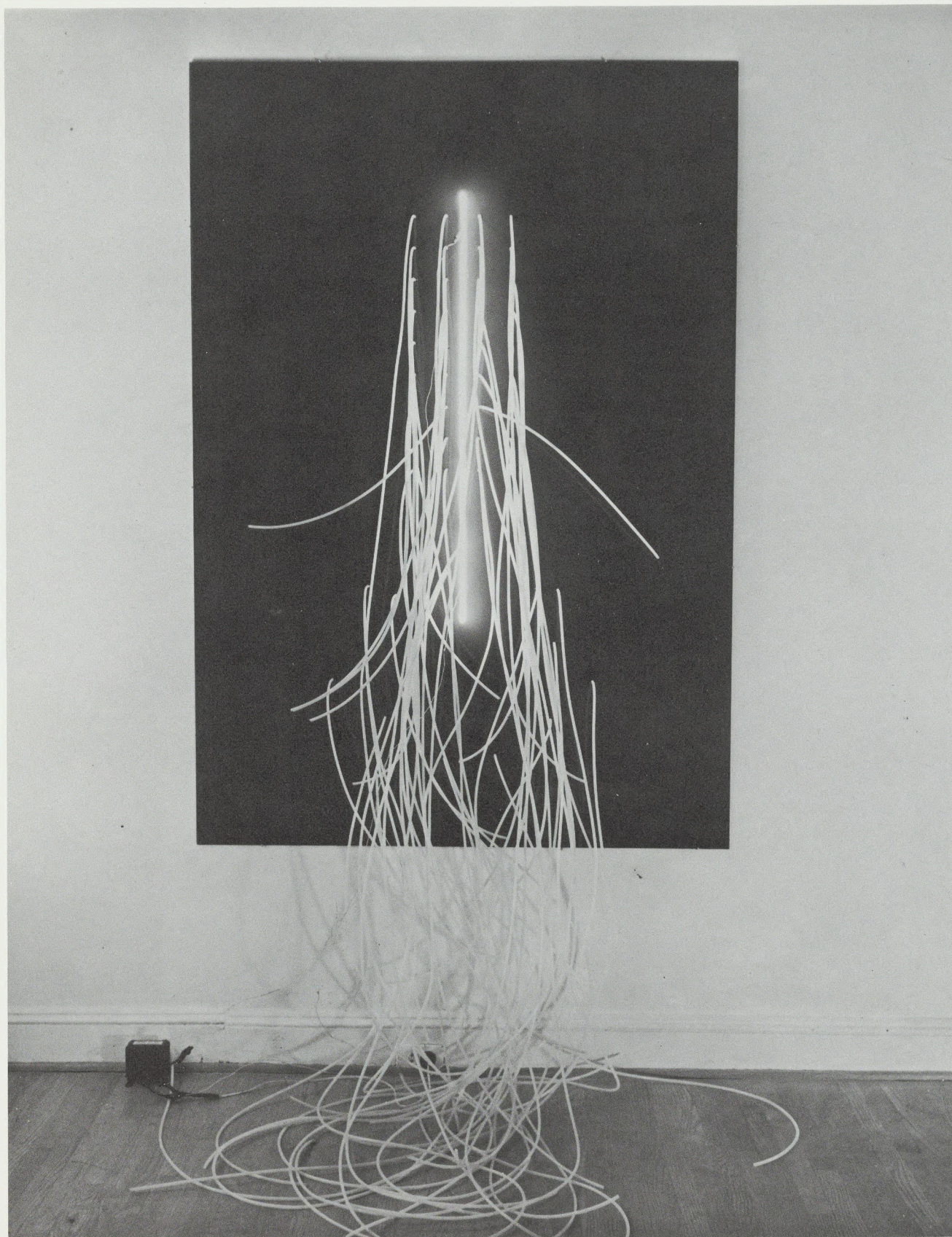
- 1936 Born November 5 in Tuscaloosa, Alabama.
- 1954-58 Attended University of Alabama in Tuscaloosa, Alabama. Received B.F.A. degree.
- 1958-59 Attended University of Alabama. Received M.A. degree.
- 1968- Assistant Professor of Sculpture at Corcoran School of Art in Washington, D.C.

ONE-MAN EXHIBITIONS

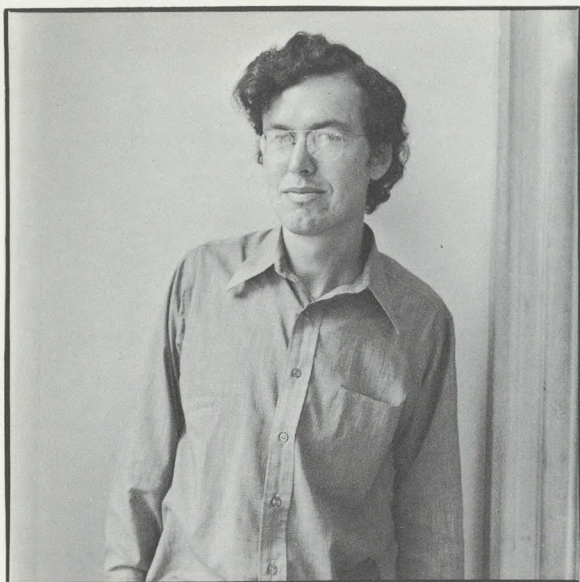
- 1961 University of Alabama Gallery of Art, Tuscaloosa, Alabama.
- 1963 Memphis State University Gallery of Art, Memphis, Tennessee.
- 1967 Mary Chilton Gallery, Memphis, Tennessee.
- 1970 Henri Gallery, Washington, D.C.

GROUP EXHIBITIONS

- 1969-70 "The Washington Painters," Ringling Museum of Art, Sarasota, Florida.
- 1970 "Art Now," University of Alabama, Tuscaloosa, Alabama.
- "Eastern Central Regional Drawing Exhibition," Philadelphia Museum of Art, Philadelphia, Pennsylvania.
- "Washington: Twenty Years," Baltimore Museum of Art, Baltimore, Maryland.



UNTITLED, 1970
neon, plexiglass,
polyethylene tubing
h. 74", w. 51"
Photo: John Gossage, 1970



DONALD CORRIGAN

A double-function content — both esthetic and utilitarian — (as in my "Aluminum Floor" or "Window Bars") should result in the quality of ambiguity. A functional object, unlike a work of art, comes closer to being void of metaphors and content beyond itself. An integration of functions leads to an esoteric nature. An observer tends to search for identity and classify works of art in his mind. Depending upon the observer's attitude and the environment in which he views an object that may be both a sculpture and a useful product, his mind may wrongly compensate to allow either one of the dual identities of the object to securely predominate. The area of ambiguity is small. But the attained ambiguity leads to a breakdown of categories resulting from logical comparisons with past and present sculpture. This is a valid challenge to our concept of thought rather than perception.

BIOGRAPHY

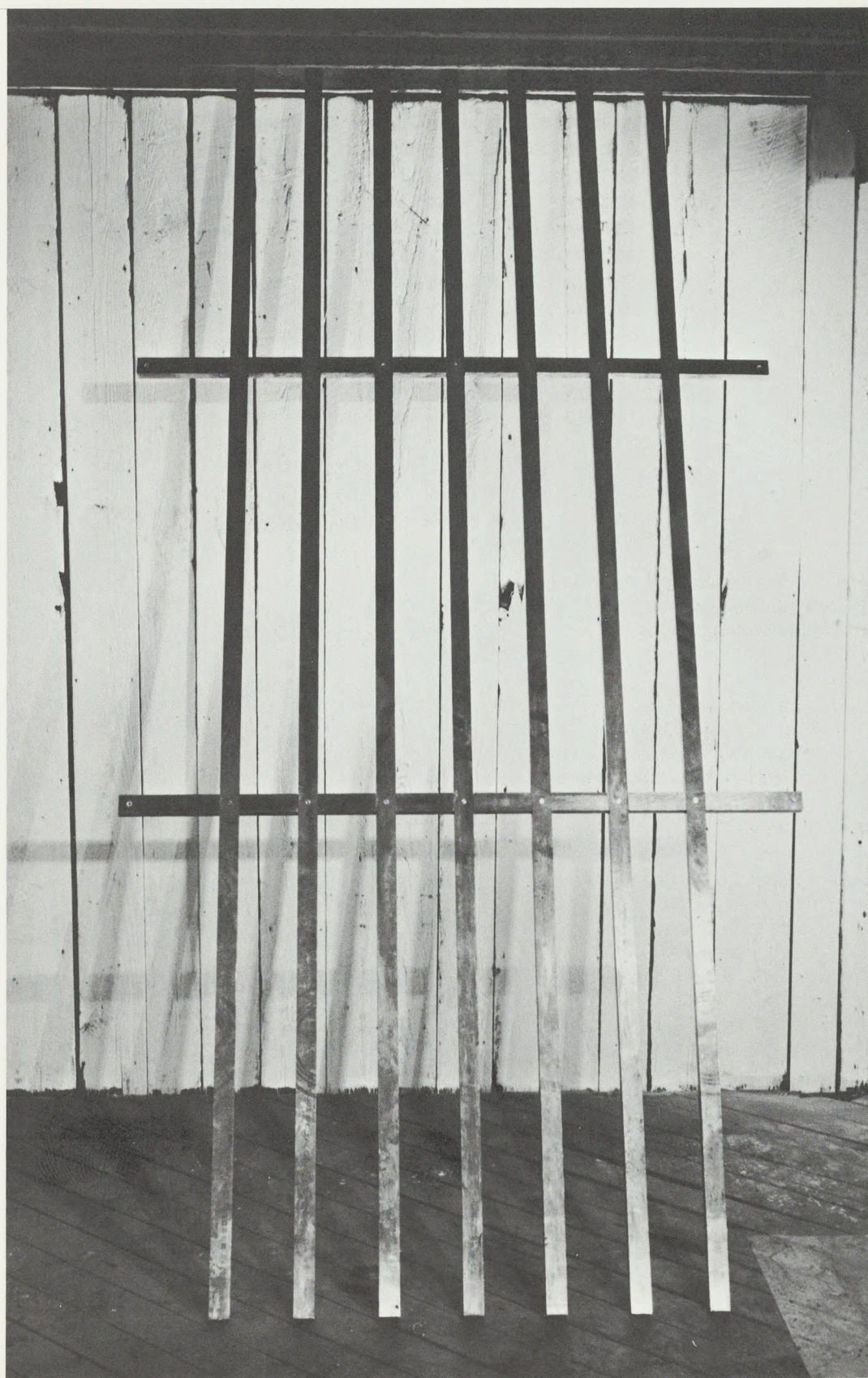
- 1943 Born November 4 in Milwaukee, Wisconsin.
- 1962-65 Attended University of Illinois in Champaign, Illinois. Received B.F.A. degree.
- 1965-66 Attended University of Wisconsin in Madison, Wisconsin.
- 1966-68 Attended Rinehart School of Sculpture, Maryland Institute College of Art in Baltimore, Maryland. Received M.F.A. degree.
- 1967-68 Instructor at Maryland Institute College of Art.
- 1968 Two year graduate fellowship, \$300 Rinehart prize, from Maryland Institute College of Art. \$200 prize, "Fourth Maryland Juried Art Exhibition," Easton, Maryland.
- 1968- Assistant Professor of Sculpture at Corcoran School of Art in Washington, D.C.
- 1969 Awarded studio space by Washington Gallery of Modern Art Workshop Fund.

ONE-MAN EXHIBITIONS

- 1969 "Functional Sculpture," Henri Gallery, Washington, D.C.

GROUP EXHIBITIONS

- 1967 "Eighteenth Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
One Charles Center, Baltimore, Maryland.
- 1967-68 Maryland Institute Art Gallery, Baltimore, Maryland.
- 1968 "Fifty-fourth Annual Exhibition of Wisconsin Art," Milwaukee Art Center, Milwaukee, Wisconsin.
"Maryland Regional Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1968-69 Henri Gallery, Washington, D.C.
- 1969 "Interior Designers' Showcase," Corcoran Gallery of Art, Washington, D.C.
- 1970 "Art Now," University of Alabama, Tuscaloosa, Alabama.
"Washington: Twenty Years," Baltimore Museum of Art, Baltimore, Maryland.



WINDOW BARS (pre-installation view), 1970
aluminum
h. 144", w. 66"



JOAN DANZIGER

My art is a personal statement. Art is fantasy. Fantasy is life. Dreams and hallucinations interact in my day and nighttime world and this manifests itself into my work. I am concerned with the non-appearance of reality and the juxtaposition of nature where man and animal relate to each other. I like to take reality out of context, and make the real unreal.

BIOGRAPHY

- 1934 Born June 17 in New York, New York.
- 1951-54 Attended Cornell University in Ithaca, New York. Received B.F.A. degree.
- 1952 Attended Summer Session, Art Students League in New York City and in Woodstock, New York.
- 1953 Syracuse University scholarship to Loeb Art Center in New York City.
- 1956-58 Attended Academy of Fine Arts in Rome, Italy, on grant from Italian government.

ONE-MAN EXHIBITIONS

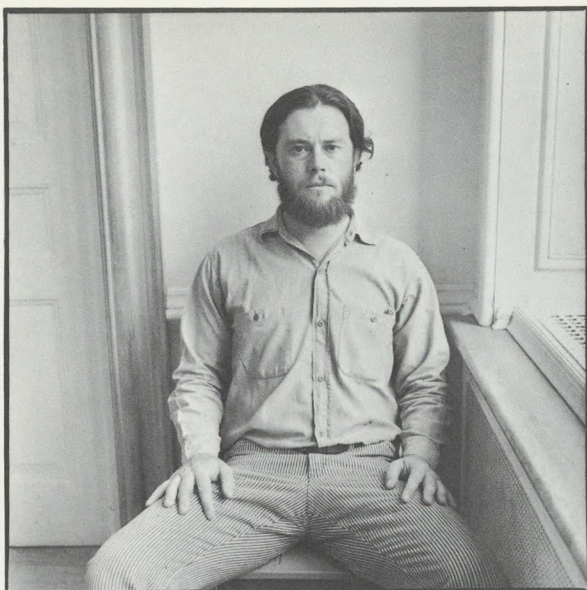
- 1965 Majorga Gallery, New York, New York.
- 1966 Lucinda Gallery, Tenafly, New Jersey.
- 1967 York Gallery, New York, New York.
- 1970 Henri Gallery, Washington, D.C.

GROUP EXHIBITIONS

- 1957 "Danziger and Conti," Gallery Margutta, Rome, Italy.
- 1960 Syracuse University, Syracuse, New York.
- 1961-65 Roko Gallery, New York, New York.
- Southampton East Gallery, New York, New York.
- Whitehouse Gallery, New York, New York.
- 1962 White Art Museum, Ithaca, New York.
- 1965 Parrish Museum, Southampton, New York.
- 1966 "Contemporary Erotica," Van Bovenkamp Gallery, New York, New York.
- 1967 "People Figures," Museum of Contemporary Crafts, New York, New York.
- 1970 "Eastern Central Drawing Association Exhibition," Philadelphia Museum of Art, Philadelphia, Pennsylvania.



BURTON MANDOCELLO, 1970
rag maché
h. 74", w. 42", d. 46"



WILLIAM DENNER

BIOGRAPHY

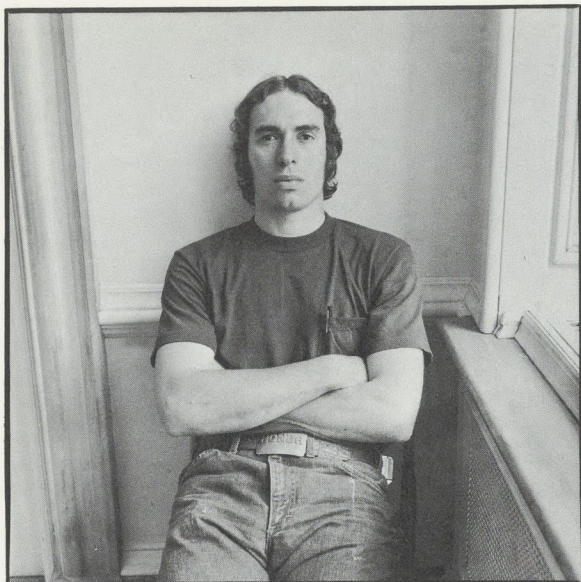
- 1940 Born July 2 in Baltimore, Maryland.
- 1963-65 Attended Maryland Institute College of Art in Baltimore, Maryland. Received B.F.A. degree.
- 1966-68 Attended Yale School of Art and Architecture in New Haven, Connecticut. Received M.F.A. degree.
- 1967-68 Yale Assistantship in Art to Jack Tworkov, Chairman, Yale Art Department.
- 1969- Instructor at Columbia Institute of Art in Columbia, Maryland.

GROUP EXHIBITIONS

- 1963-65 Maryland Institute College of Art, Baltimore, Maryland.
- 1964 St. Johns College, Annapolis, Maryland.
- 1965 Baltimore Museum of Art, Baltimore, Maryland.
- Johns Hopkins University, Baltimore, Maryland.
- 1966-68 Yale School of Art and Architecture, New Haven, Connecticut.
- 1967 "Art Today and Tomorrow," Bristol, Connecticut.
- 1968-69 "Towson State College Faculty Show," Towson State College, Baltimore, Maryland.
- 1969 Baltimore Museum of Art, Baltimore, Maryland.
- "Faculty Exhibition," Corcoran School of Art, Washington, D.C.
- "The Now," Columbia, Maryland.
- 1970 "Denner-Folger," Protetch-Rivkin Gallery, Washington, D.C.



UNTITLED, 1969
rocks, boulders
100 tons



KENNETH ALLEN FADELEY

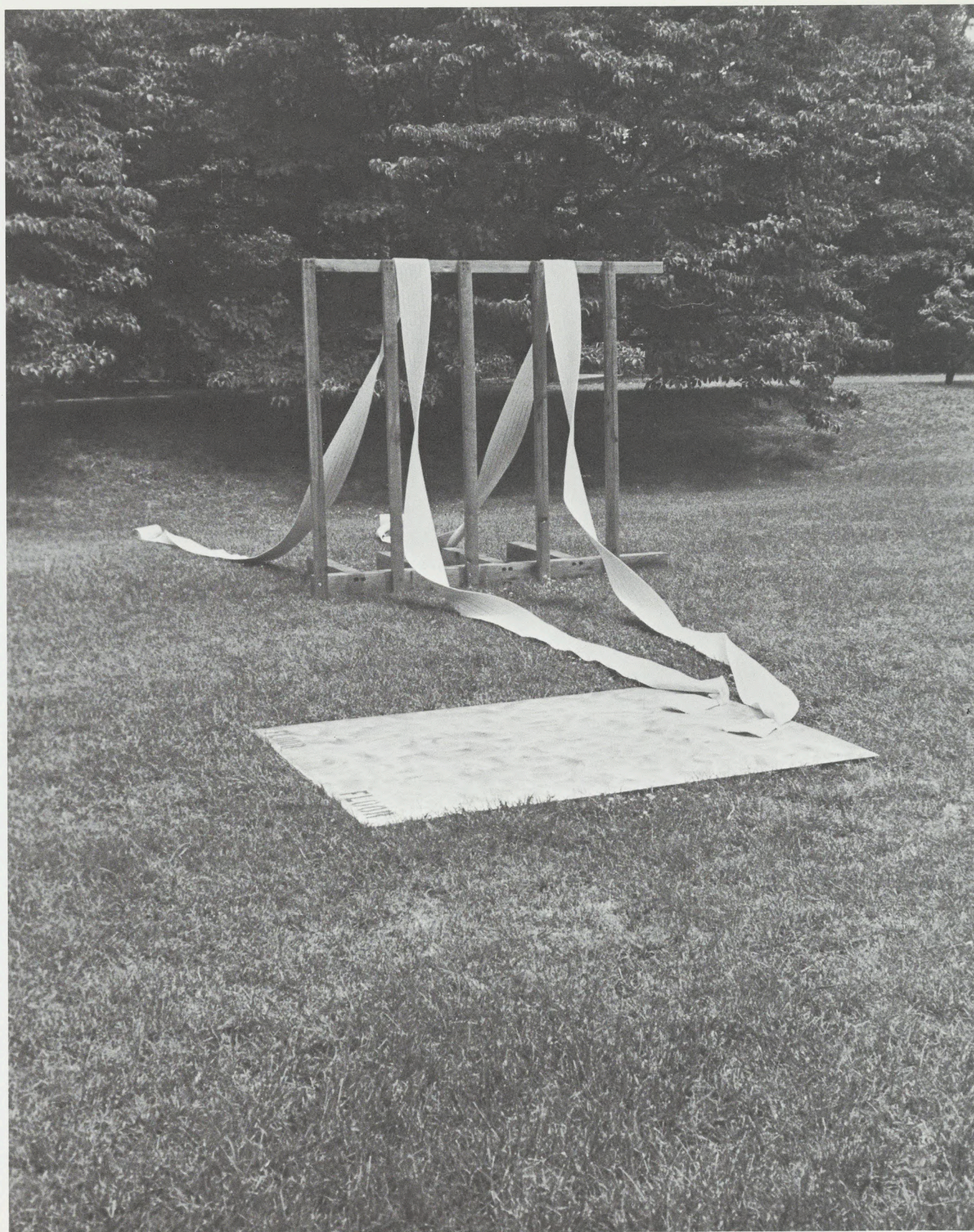
Art, like a good comedian or a famous clown, is dead serious about what it is; but yet — you know — it makes you smile.

BIOGRAPHY

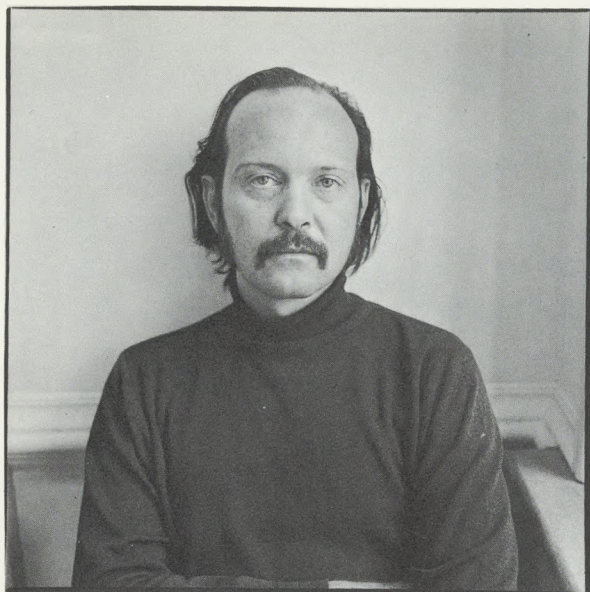
- 1947 Born March 3 in Washington, D.C.
- 1965-66 Attended Chowan College in Murfreesboro, North Carolina.
- 1966-70 Attended Virginia Commonwealth University in Richmond, Virginia. Received B.F.A. degree.
- 1968-69 Instructor at Mary M. Scott School in Richmond, Virginia.
- 1968-70 Student Assistant in Sculpture at Virginia Commonwealth University in Richmond, Virginia.
- 1970 Begins work toward M.F.A. at University of Kentucky in Lexington, Kentucky.

GROUP EXHIBITIONS

- 1967-68 "Student Show," Virginia Commonwealth University, Richmond, Virginia.
- 1968 "Wesleyan Invitational," Virginia Military Institute, Blacksburg, Virginia.
- 1969 Newman Gallery, Richmond, Virginia.
- "Sculpture Department Invitational," Virginia Commonwealth University, Richmond, Virginia.
- "Sculpture '69," Medical College of Virginia Student Center, Richmond, Virginia.
- 1970 "A Good Show with a Few Bad Pieces or A Bad Show with a Few Good Pieces," Medical College of Virginia Student Center, Richmond, Virginia.
- "Arbitrary," (two-man show) 20th Century Gallery, Williamsburg, Virginia.
- "Sculpture Invitational," Jewish Community Center, Richmond, Virginia.



UNTITLED, 1970
wood, aluminum, canvas
h. 66", w. 48", d. 96"
Photo: Bart Siegle, 1970



H. IRVING GATES

It would seem reasonable to assume that the visual area of creativity is basically the manufacturing of objects or environments which exude a kind of personal magic. To obtain this, I am presently enclosing objects that I feel have a certain inner relationship. Hopefully this combination will result in a magical environment that can be peered into — but not entered. Each viewer can potentially become a sort of voyeur partaking only from without. The reality of the situation remains as distant as a dream.

BIOGRAPHY

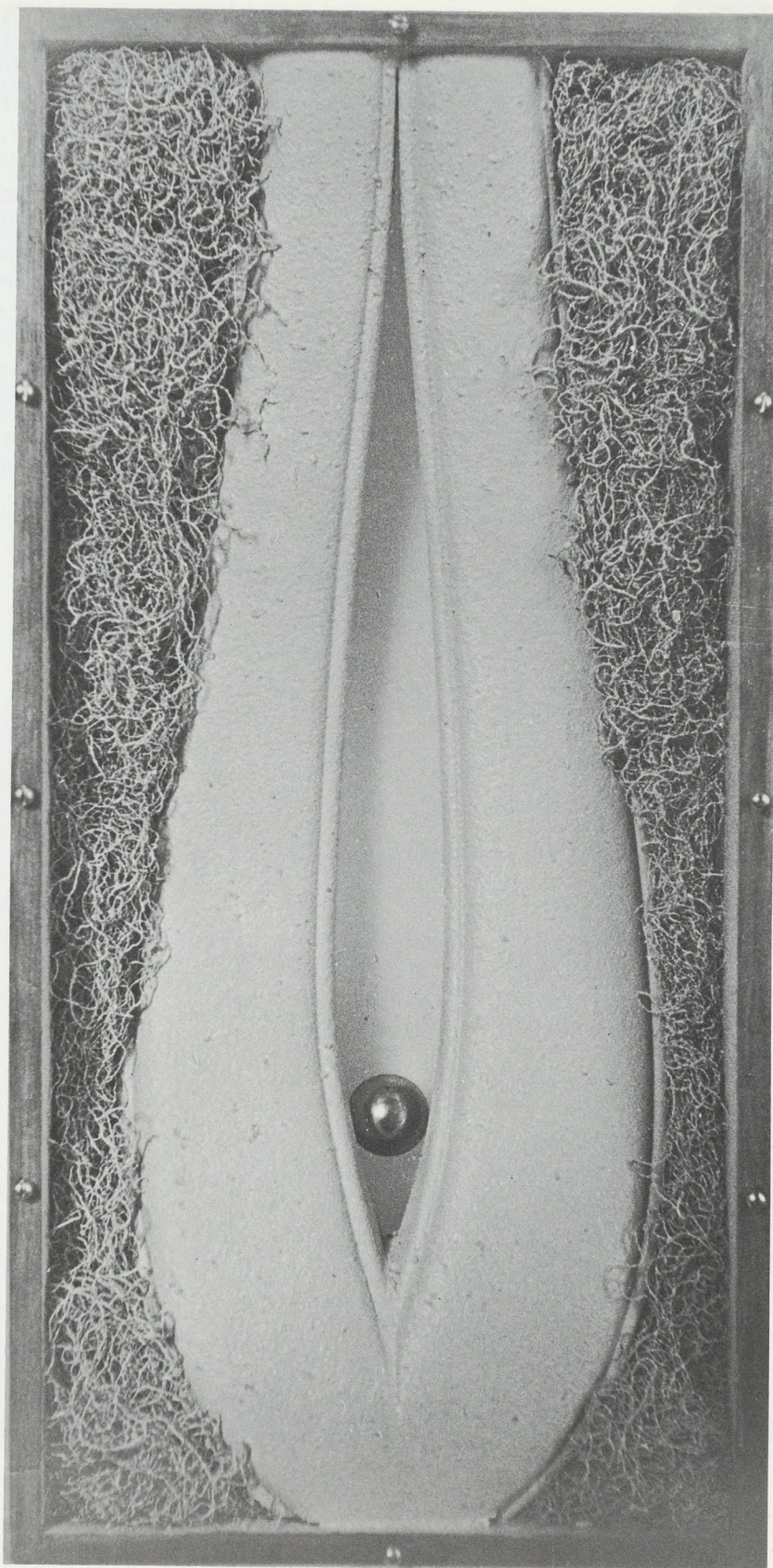
- 1934 Born December 8 in Elgin, Illinois.
- 1954-58 Attended University of Illinois in Champaign, Illinois. Received B.F.A. degree.
- 1958-60 Attended University of Illinois. Received M.F.A. degree.
- 1959 B. J. Clarke Prize, "Chicago Area Show," The Art Institute of Chicago, Chicago, Illinois.
First Prize, "Twenty-first Annual of Contemporary American Art," Henry Morrison Flagler Museum, Palm Beach, Florida.
- 1959-60 Teaching Assistant at University of Illinois.
- 1961 Artists' Council Prize, "Twenty-fifth Annual Drawing, Print and Sculpture Exhibition," San Francisco Museum of Art, San Francisco, California.
- 1961-62 Instructor at Corcoran School of Art in Washington, D.C.
- 1962 Second Prize, "Thirtieth Maryland Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1962-64 Visiting Lecturer at Hood College in Frederick, Maryland.
- 1963 Purchase Prize, "Sixteenth Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
- 1964 First Prize, "Seventy-first Annual Exhibition" of Society of Washington Artists, Washington, D.C.
- 1964- Assistant Professor at George Washington University in Washington, D.C.
- 1966 Artists Award and Purchase Award, "Thirty-second Regional of Maryland Artists," Baltimore Museum of Art, Baltimore, Maryland.
- 1970 Governor's Award, "Maryland Annual," Baltimore Museum of Art, Baltimore, Maryland.

ONE-MAN EXHIBITIONS

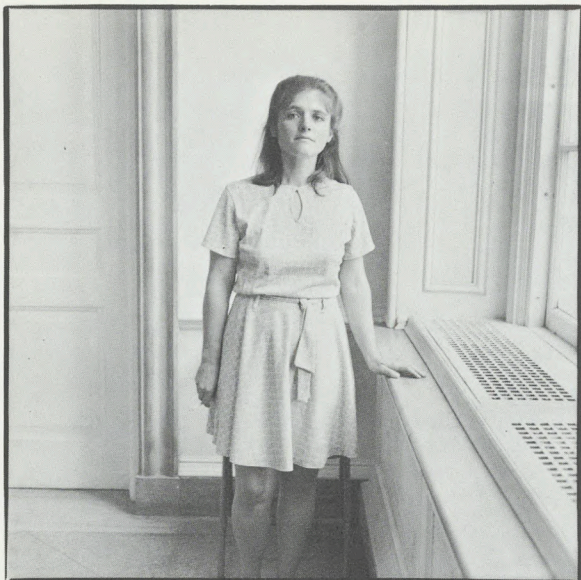
- 1962 Brandt Gallery, New York, New York.
- 1965 Baltimore Museum of Art, Baltimore, Maryland.

SELECTED GROUP EXHIBITIONS

- 1961 "National Exhibition," San Francisco Museum of Art, San Francisco, California.
- 1961-63 "Maryland Artists Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1962 "Annual of Contemporary American Art," Henry Morrison Flagler Museum, Palm Beach, Florida.
"Fifteenth Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
- 1962-63 "Washington Watercolor Association Exhibition," Smithsonian Institution, Washington, D.C.
- 1963 "Sixteenth Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
- 1964 "Seventy-first Annual Exhibition," Society of Washington Artists, Washington, D.C.
- 1965 "Seventeenth Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
- 1965-66 "Maryland Artists Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1966 "Elaine and H. I. Gates," Center Gallery, Washington, D.C.
- 1968 "Maryland Artists Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1968-70 Franz Bader Gallery, Washington, D.C.
- 1969 "National Print Exhibition," Library of Congress, Washington, D.C.
- 1970 "Maryland Artists Exhibition," Baltimore Museum of Art, Baltimore, Maryland.



POLISHED BALL, 1969
wood, plastic, steel wool
h. 16", w. 8", d. 3"



CYNTHIA BICKLEY GREEN

I like to put materials and space together in some way or other. I like: colored pencils, paper, magic markers, water colors, wood, aluminum, silk, nylon, dyes, wax, string, canvas, plexiglass, feathers.

BIOGRAPHY

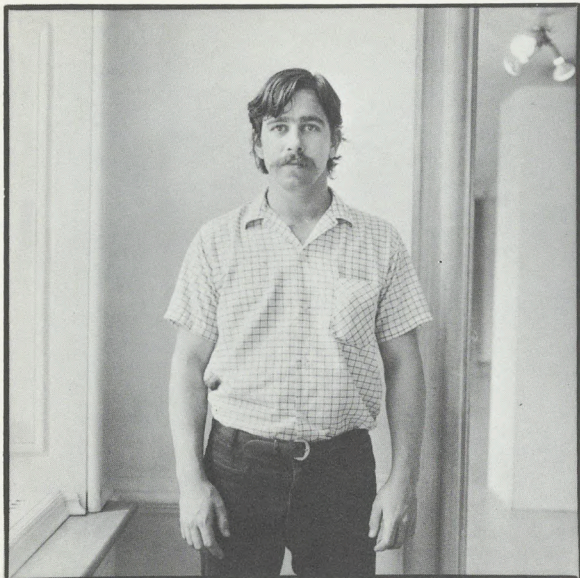
- 1942 Born October 3 in Marshall, Michigan.
- 1961-62 Attended Academy of Fine Arts in Rome, Italy.
- 1962 Attended Colorado College in Colorado Springs, Colorado.
- 1962-65 Attended University of Maryland in College Park, Maryland. Received B.A. degree.
- 1965-67 Attended University of Maryland. Received M.A. degree.
- 1967 Painting Award, "Maryland Regional Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1969- Instructor of Drawing and Painting at University of Maryland.

GROUP EXHIBITIONS

- 1965 "Fifth Annual Mercyhurst National Exhibition of American Prints and Drawings," Erie, Pennsylvania.
 "Seventeenth Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
 "Bickley and Green," R Street Gallery, Washington, D.C.
- 1966 "Maryland Artists Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
 "Sixth Annual Mercyhurst National Exhibition of American Prints and Drawings," Erie, Pennsylvania.
- 1967 "Maryland Artists' Traveling Exhibition," sponsored by the Governor's Council on the Arts.
 "Maryland Regional Exhibition," Baltimore Museum of Art, Baltimore, Maryland.
- 1968 "Regional Exhibition," Norfolk Museum of Art, Norfolk, Virginia.
 "Bickley, Knolton and Koppelman," Hinckley-Brohel Gallery, Washington, D.C.
- 1969 "Faculty Exhibition," University of Maryland, College Park, Maryland.
- 1970 Art for Embassies Program of the U.S. Department of State.



SKY SAIL, 1970
utility nylon, wood lattice, rope
h. 312", w. 330"
Photo: Jon-Eric Eaton, 1970



TOM GREEN

*Have you ever seen a coral snake?
Have you ever picked blackberries?*

BIOGRAPHY

1942 Born May 27 in Newark, New Jersey.

1960-67 Attended University of Maryland in College Park, Maryland. Received B.A. degree.

1967-69 Attended University of Maryland. Received M.A. degree.

ONE-MAN EXHIBITIONS

1968 Longwood College, Farmerville, Virginia.

GROUP EXHIBITIONS

1965 "Seventeenth Area Exhibition," Corcoran Gallery of Art, Washington, D.C.

"Bickley and Green," R Street Gallery, Washington, D.C.

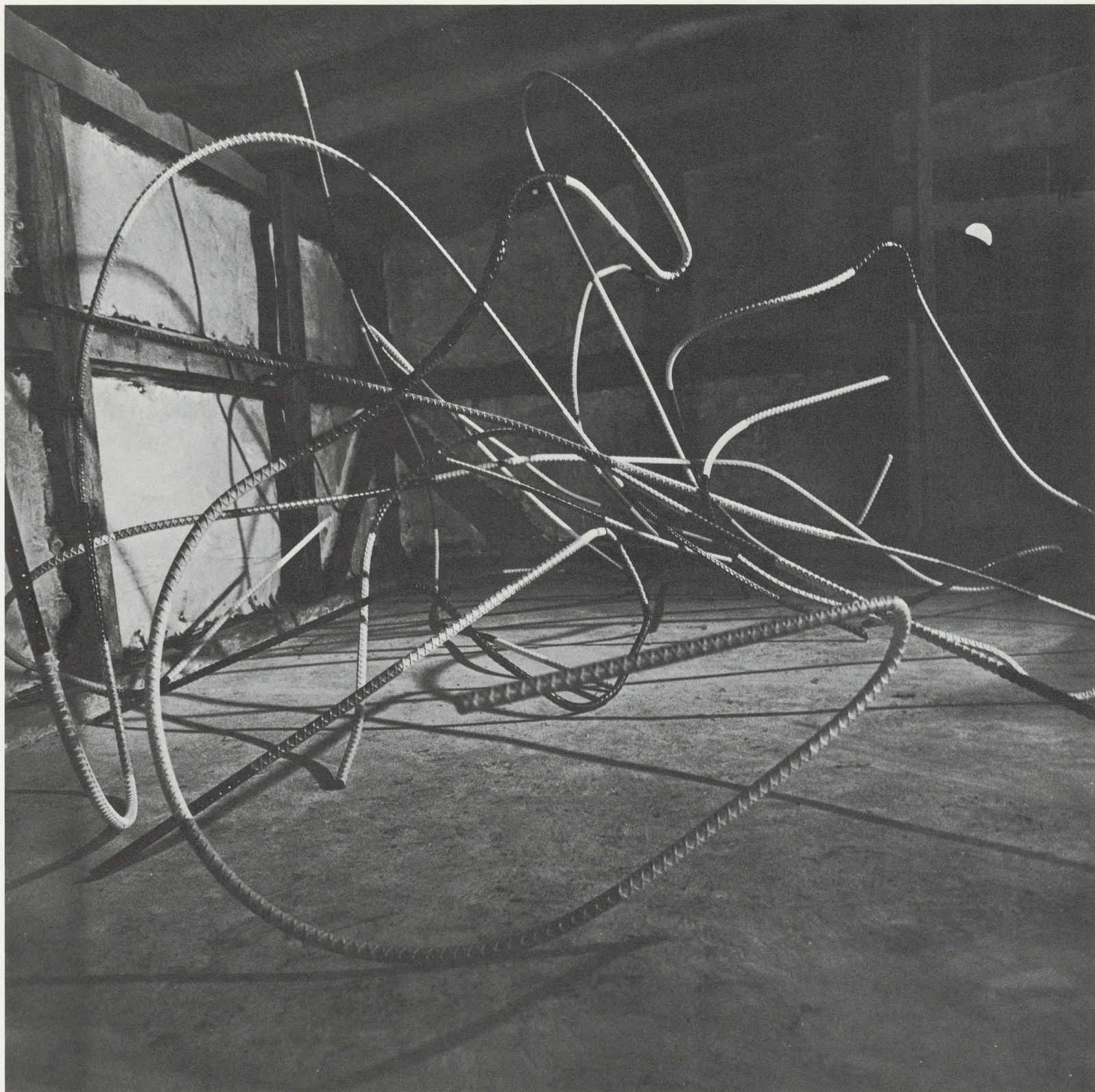
1966 "Maryland Artists Exhibition," Baltimore Museum of Art, Baltimore, Maryland.

1967 "Maryland Regional Exhibition," Baltimore Museum of Art, Baltimore, Maryland.

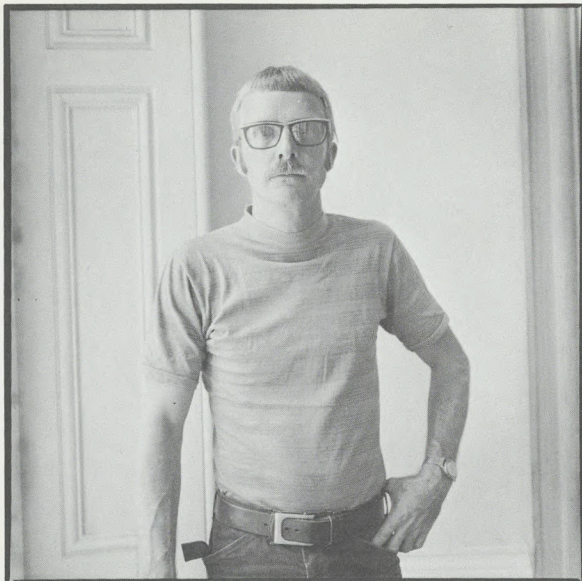
1968 "Eight Young Washington Artists," Jewish Community Center, Washington, D.C.

"Green, Schmitz, and Zellner," Northern Virginia Fine Arts Association Museum, Alexandria, Virginia.

"Green and Vitek," Hinckley-Brohel Gallery, Washington, D.C.



UNTITLED, 1970
enamel and steel reinforcing rod
h. 72", w. 180", d. 180"
Photo: Jon-Eric Eaton, 1970



RONALD GROW

*My work has always dealt with man and his dilemma.
The best thing anyone has said about the work was
that it was hard to look at.*

BIOGRAPHY

- 1934 Born October 16 in Wooster, Ohio.
- 1952-53 Attended University of Colorado in Boulder, Colorado.
- 1958-61 Attended University of California in Los Angeles, California. Received B.A. degree in Painting and Print-making.
- 1961-62 Attended University of California. Received M.A. degree in Sculpture.
- 1961 Teaching Assistant in Ceramics at University of California.
- 1962 Teaching Assistant in Photography at University of California.
Research Grant from University of New Mexico in Alamogordo, New Mexico.
- 1962-67 Assistant Professor of Sculpture, Drawing, Ceramics, and Basic Design at University of New Mexico.
- 1964 Research Grant from University of New Mexico.
- 1965 Guest Artist at Tamarind Lithographic Foundation in Los Angeles, California.
- 1965-66 Research Grant from University of New Mexico.
- 1967- Assistant Professor at Maryland Institute College of Art in Baltimore, Maryland.

ONE-MAN EXHIBITIONS

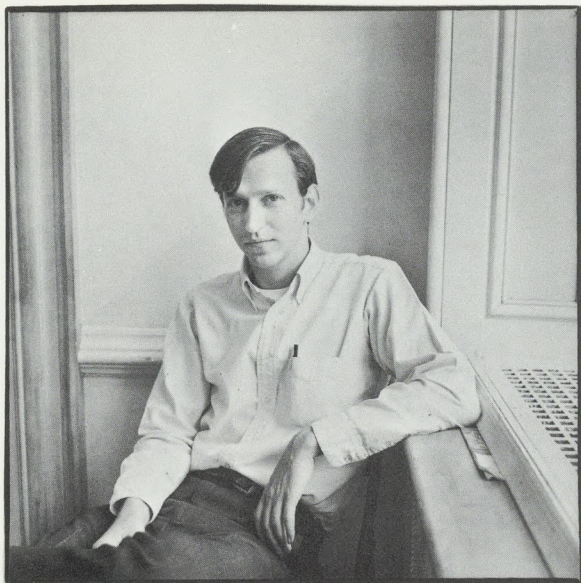
- 1962-63 Comara Gallery, Los Angeles, California.
- 1967 David Stuart Gallery, Los Angeles, California.
- 1968 Stephen Radich Gallery, New York, New York.
- 1968-69 Henri Gallery, Washington, D.C.

INVITATIONAL GROUP EXHIBITIONS

- 1964 "The Painter and the Photograph," Brandeis University, Waltham, Massachusetts.
Claremont College, Los Angeles, California.
California State College, Fullerton, California.
Mount St. Mary's College, Los Angeles, California.
- 1965 "Krannert Biennial," University of Illinois, Champaign, Illinois.
American Express Pavilion, New York World's Fair, New York, New York.
- 1965-66 Occidental College, Los Angeles, California.
- 1966 Southwestern College, Los Angeles, California.
Roswell Museum of Art, Roswell, New Mexico.
New Mexico Museum of Art, Santa Fe, New Mexico.
Kiko Gallery, Houston, Texas.
- 1967 "New Directions," California State College, Long Beach, California.
- 1968 Members' Gallery, Museum of Modern Art, New York, New York.
University of Maryland, Baltimore, Maryland.
- 1969 "New Art-Plastic," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania.
- 1970 Loan Collection, National Collection of Fine Arts, Washington, D.C.



THE BRIDE, 1970
aluminum screen, buckram
h. 108", w. 72", d. 72"



HENRY C. HARMON

The Work:

Abstract — Opposed to natural representation of things; not opposed to nature

Directly experienced — Immediate in communication

Self contained — Concerned with relational aesthetics only in the work's relationship to itself

Highly simplified — Based on primary sensations gained by direct experience with the work

Not environmental — One does not enter it, it enters the environment

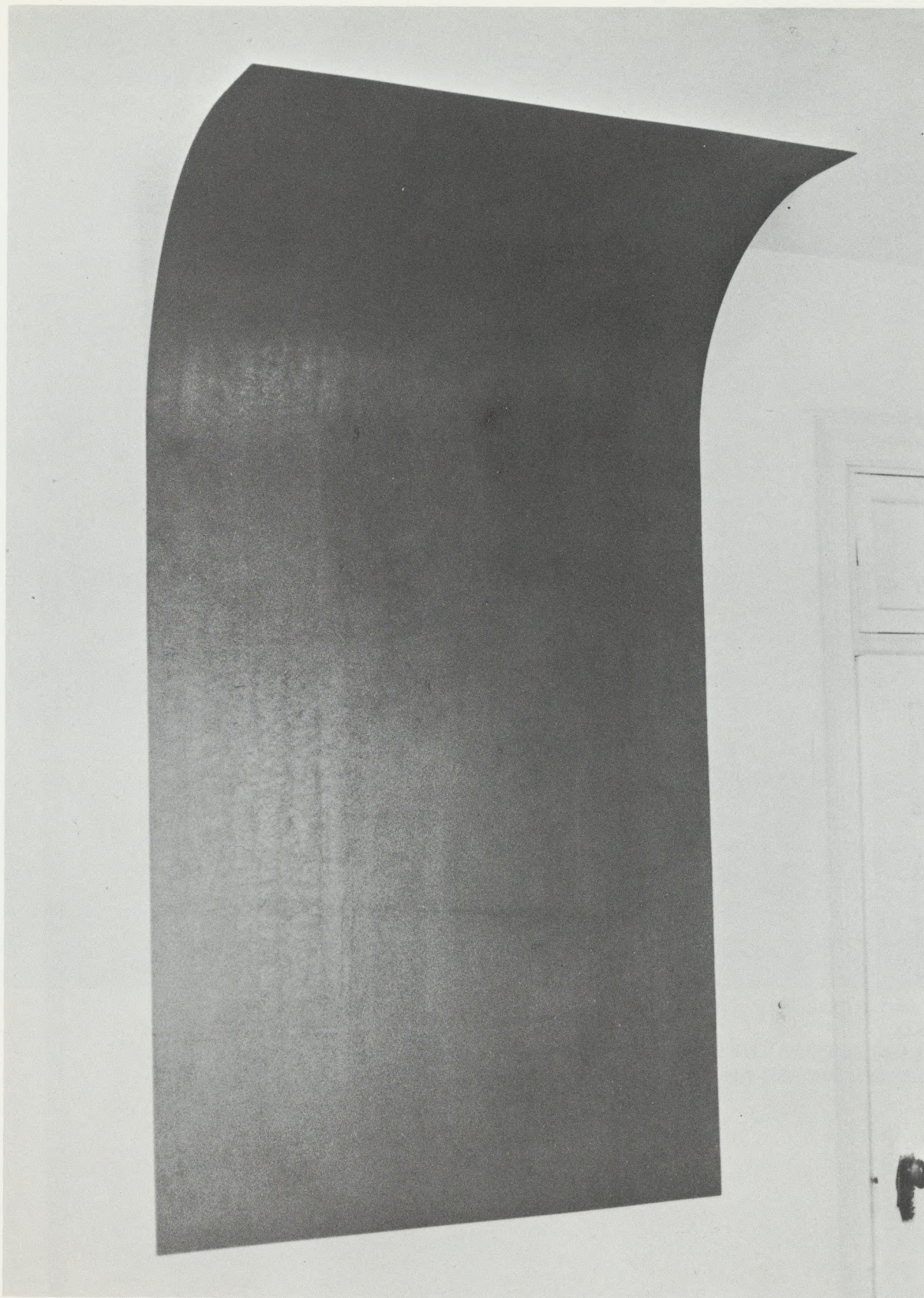
Aesthetic ideals aim toward a conciseness of statement.

BIOGRAPHY

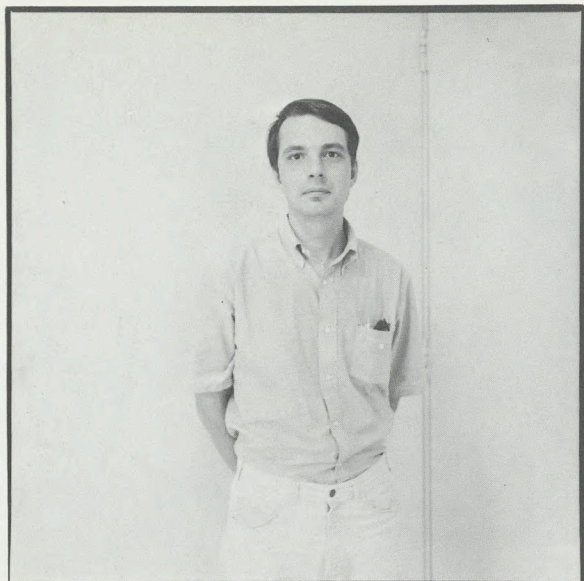
- 1943 Born March 22 in Somerville, New Jersey.
- 1961-65 Attended Maryland Institute College of Art in Baltimore, Maryland. Received B.F.A. degree.
- 1964 Attended Summer Session California College of Arts and Crafts in Oakland, California.
- 1965-67 Attended Maryland Institute College of Art. Received M.F.A. degree.
Assistant in Painting and Design at Maryland Institute College of Art.
- 1967-68 Taught Design and Sculpture at Eastern Illinois University in Charleston, Illinois.
- 1968 Inducted into U.S. Army.

GROUP EXHIBITIONS

- 1962-67 Maryland Institute College of Art, Baltimore, Maryland.
- 1964 California College of Arts and Crafts, Oakland, California.
- 1965 Johns Hopkins University, Baltimore, Maryland.
- 1966 "American Artists Under 33 in '66," Chrysler Museum, Provincetown, Massachusetts.
American Perspective Gallery, Philadelphia, Pennsylvania.
Mt. St. Joseph's College, Emmitsburg, Maryland.
"Recent Acquisitions," Chrysler Museum, Provincetown, Massachusetts.
- 1968 Eastern Illinois University, Charleston, Illinois.



CW-BF, 1969
sheet poly-vinyl chloride
h. 78", w. 48"
Photo: L. Haner, 1970

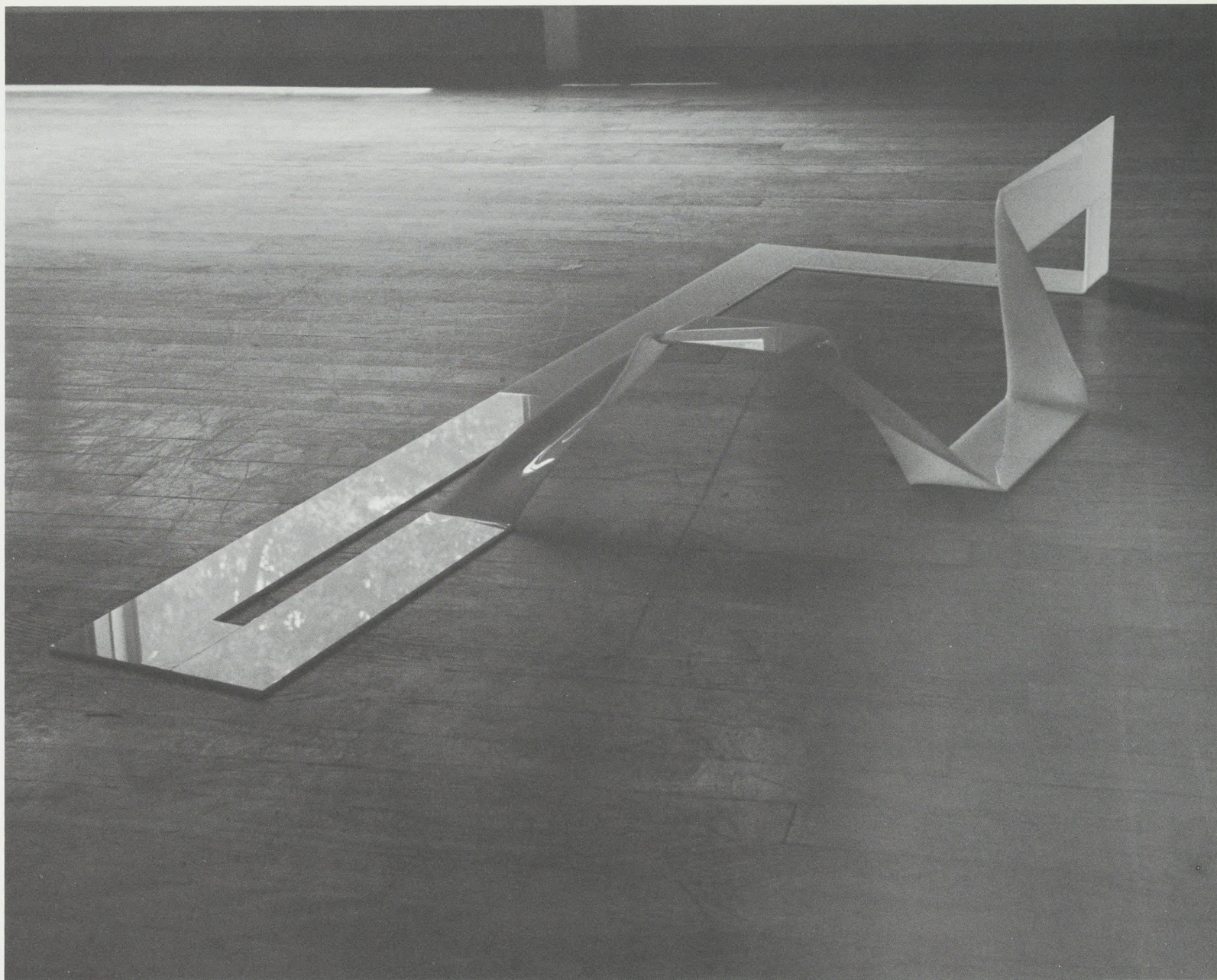


BIOGRAPHY

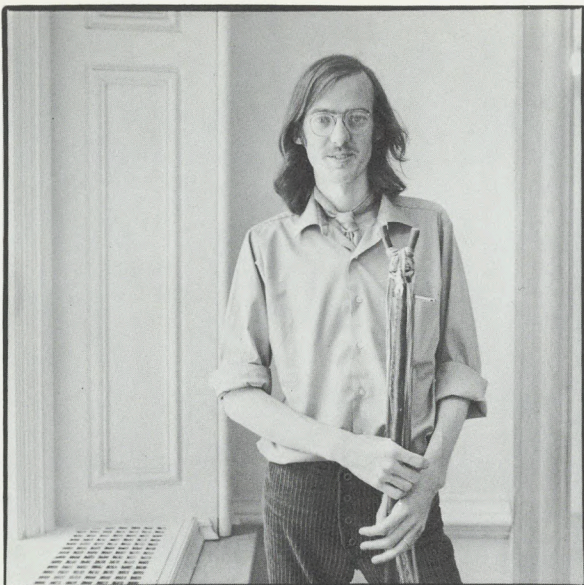
- 1940 Born March 18 in Erie, Pennsylvania.
1958-60 Attended University of Pennsylvania in Philadelphia, Pennsylvania.
1960-65 Attended Cleveland Institute of Art in Cleveland, Ohio. Received B.F.A. degree.
1965 Museum Purchase Award, "Cleveland Museum of Art May Show," Cleveland, Ohio.
1966 Sculpture Award, "Cleveland Museum of Art May Show," Cleveland, Ohio.
1966-68 Attended Cranbrook Academy of Art in Bloomfield Hills, Michigan. Received M.F.A. degree.
1968 First Prize, "Mainstreams International," Marietta, Ohio.
1968- Instructor of Sculpture at Virginia Commonwealth University in Richmond, Virginia.
1969 Sculpture Award, "Mainstreams International," Marietta, Ohio.

SELECTED GROUP EXHIBITIONS

- 1964 "Butler National Sculpture Exhibition," Butler Institute of American Art, Youngstown, Ohio.
1964-66 "Cleveland Museum of Art May Show," Cleveland Museum of Art, Cleveland, Ohio.
1967-68 "Ball State National Sculpture and Drawing Exhibition," Ball State University, Muncie, Indiana.
1968 Gallery 1-2, Cleveland, Ohio.
1968-69 Gallery of Contemporary Art, Winston-Salem, North Carolina.
"Mainstreams International," Grover M. Herman Fine Arts Center, Marietta, Ohio.
1969 Gallery for Blind, North Carolina Museum of Art, Raleigh, North Carolina.
Grover M. Herman Fine Arts Center, Marietta, Ohio.
"Fifty-seventh Exhibition for Michigan Artists," Detroit Institute of Art, Detroit, Michigan.
"James River Juried," Mariners Museum, Newport News, Virginia.
1970 "Cleveland Institute of Art Alumni Exhibition," Cleveland Institute of Art, Cleveland, Ohio.
"Cranbrook Academy of Art Alumni Exhibition," Cranbrook Academy of Art, Bloomfield Hills, Michigan.
Henri Gallery, Washington, D.C.
"Piedmont Painting and Sculpture Exhibition," Mint Museum, Charlotte, North Carolina.
"Southern Sculpture: '70," Southern Sculptors Association, Georgia Southern College of Art, Statesboro, Georgia.



UNTITLED (model), 1970
plexiglass
h. 9", w. 25", l. 58"



HILARY HYNES

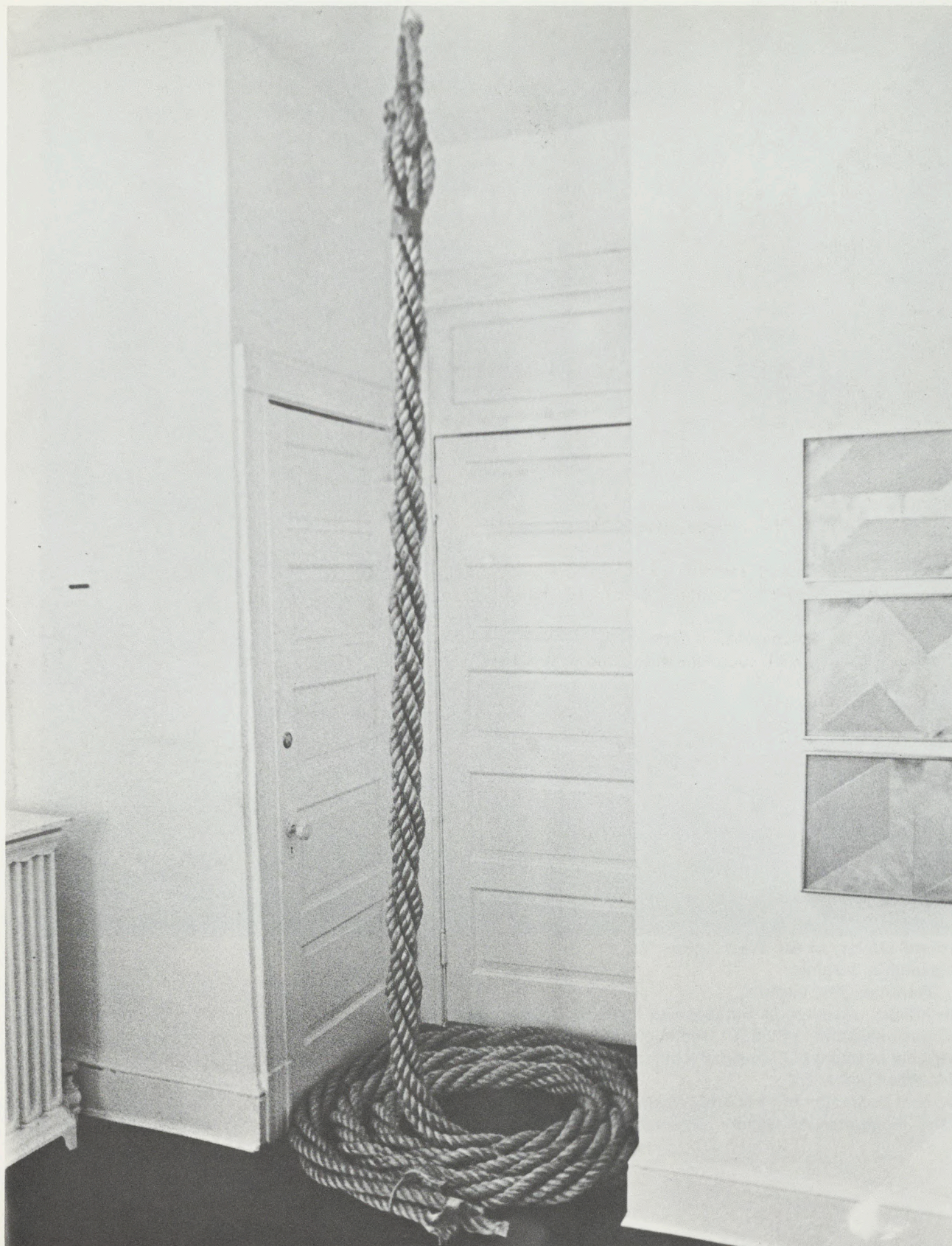
A particular material carries a particular way of displacing light and energy. I play with the material, it plays on me — together we decide.

BIOGRAPHY

- 1946 Born March 1 in Collegeville, Minnesota.
- 1965-66 Attended Corcoran School of Art in Washington, D.C.
- 1967-68 Attended University of Pennsylvania in Philadelphia, Pennsylvania.

GROUP EXHIBITIONS

- 1967 "Eighteenth Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
"Eight Young Washington Painters," Jewish Community Center, Washington, D.C.
Henri Gallery, Washington, D.C.
- 1969 "Art Now," University of Alabama, Tuscaloosa, Alabama.
- 1970 "Washington: Twenty Years," Baltimore Museum of Art, Baltimore, Maryland.



ROPE IV, 1970
rope
h. 102"



J. L. KNIGHT

I look for resolution that comes in a way that is totally unexpected and I look for something that is beautiful to see.

BIOGRAPHY

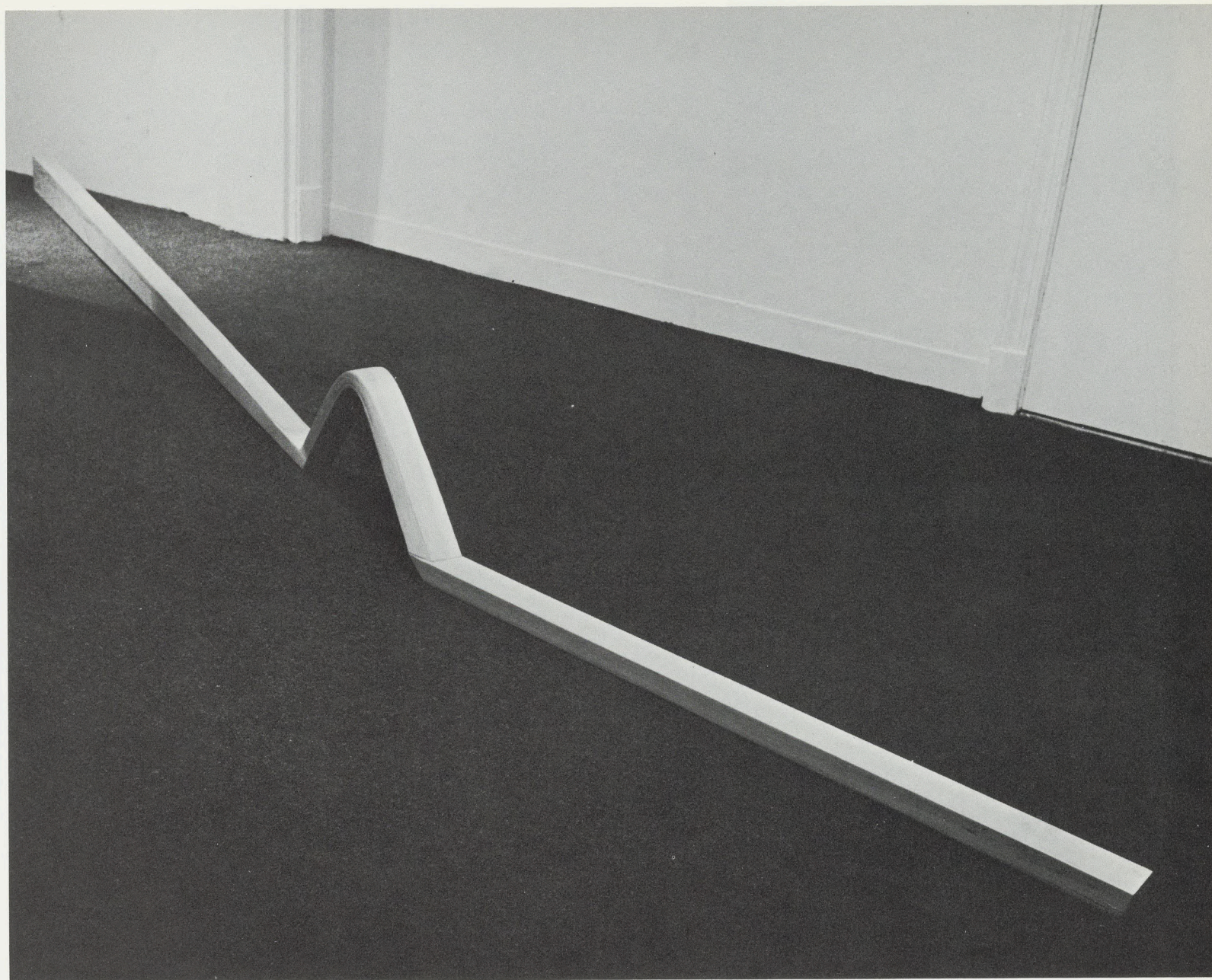
- 1933 Born March 31 in Washington, D.C.
- 1947-48 Attended King-Smith School of Creative Arts in Washington, D.C.
- 1948-51 Attended Institute of Contemporary Arts in London, England.
Studied with Kenneth Noland in Washington, D.C.
- 1953-57 Attended American University in Washington, D.C.
- 1964-65 Cast bronze at Penland School in Penland, North Carolina.
- 1966 Cast bronze at Fonderia Battaglia in Milan, Italy.
- 1954-64 Co-founder and co-director of The Studio Gallery in Alexandria, Virginia.
- 1964 Closed The Studio Gallery; joined Jefferson Place Gallery in Washington, D.C.
- 1954-68 Instructor of Painting, Drawing, and Design at The Studio School in Alexandria, Virginia.
- 1954- Photographer at The National Institute of Mental Health in Washington, D.C.

ONE-MAN EXHIBITIONS

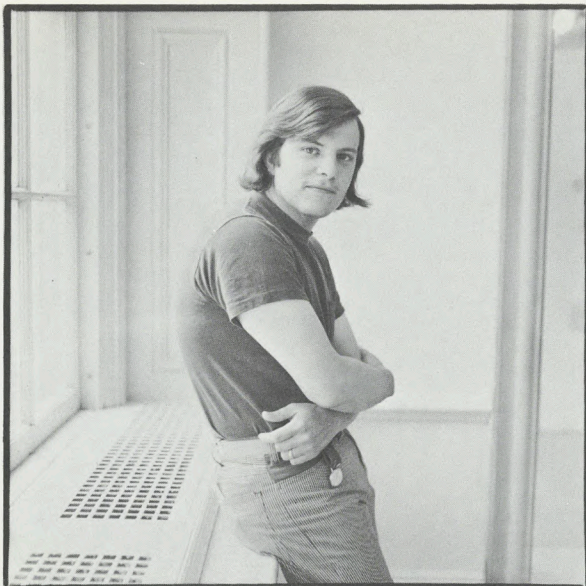
- 1957 The Studio Gallery, Washington, D.C.
- 1960 The Studio Gallery, Washington, D.C.
- 1961 Princeton University, Princeton, New Jersey.
- 1962 The Studio Gallery, Washington, D.C.
- 1964 Jefferson Place Gallery, Washington, D.C.
- 1965 Emerson Gallery, McLean, Virginia.
- 1968-69 Jefferson Place Gallery, Washington, D.C.

GROUP EXHIBITIONS

- 1953-57 Watkins Gallery, American University, Washington, D.C.
- 1956-65 Area Exhibitions, Corcoran Gallery of Art, Washington, D.C.
- 1958-66 The Studio Gallery, Alexandria, Virginia.
- 1959 University of Virginia, Charlottesville, Virginia.
- 1959-66 Society of Washington Artists, presented by Smithsonian Institution, Washington, D.C.
- 1962 Regional Exhibition, Virginia Museum of Fine Art, Richmond, Virginia.
- 1964 Regional Exhibition, Virginia Museum of Fine Art, Richmond, Virginia.
- 1965-66 Jefferson Place Gallery, Washington, D.C.
- 1970 "Small Sculpture," National Collection of Fine Arts, Washington, D.C.
- 1970 "Ten Washington Artists," Edmonton Art Gallery, Edmonton, Alberta, Canada.



HIC, 1970
laminated pine
h. 12", l. 120"



WILLIAM LOMBARDO

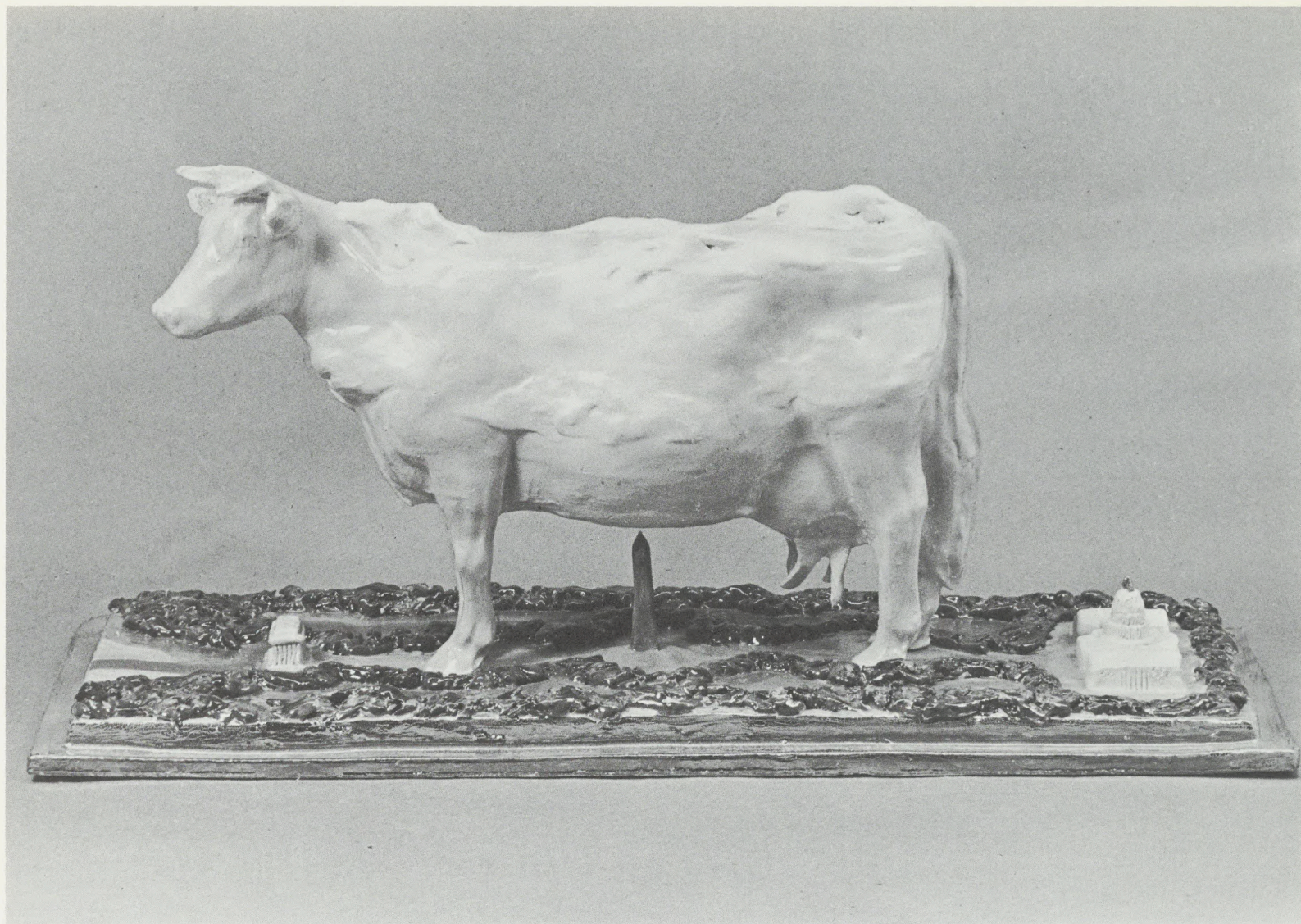
I like to work from nature taking its integral parts and rearranging them in humorous and satirical situations, making statements about the environment, both social and physical.

BIOGRAPHY

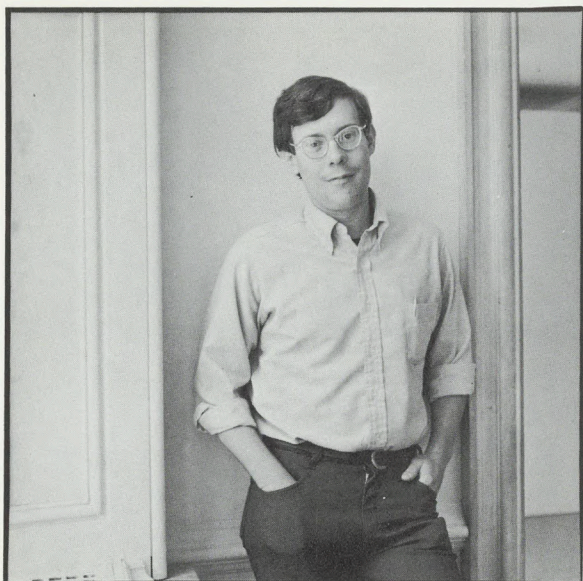
- 1945 Born April 14 in Cleveland, Ohio.
- 1963-67 Attended Ohio University in Athens, Ohio. Received B.F.A. degree.
- 1967-69 Attended University of Wisconsin in Madison, Wisconsin.
- 1968-69 Teaching Assistant in Ceramics at University of Wisconsin.
- 1969- Instructor of Ceramics at Corcoran School of Art in Washington, D.C.

GROUP EXHIBITIONS

- 1966 "Ohio Ceramics and Sculpture Show," Butler Institute of American Art, Youngstown, Ohio.
- 1968 "Environment/C. O. W.," John Michael Kohler Gallery, Sheboygan, Wisconsin.
- "Forty Craftsmen," Madison Art Center, Madison, Wisconsin.
- "Glass at the University of Wisconsin," Madison Art Center, Madison, Wisconsin.
- "Wisconsin Salon of Art," University of Wisconsin, Madison, Wisconsin.
- 1969 "Faculty Show," Corcoran School of Art, Washington, D.C.
- "Great Lakes Ceramic Show," University of Wisconsin, Platteville, Wisconsin.
- "Wisconsin Designer Craftsman," Milwaukee Art Center, Milwaukee, Wisconsin.
- 1970 "Cerritos Ceramic National," Cerritos College, Norwalk, California.
- "Fall River Ceramics National," Fall River, Massachusetts.



AMERICA THE BEAUTIFUL #15, 1970
clay
h. 10", w. 8", l. 18"



TED PRESCOTT

I've always been interested in the line between art and reality. That vague boundary is something I've hoped to push in my work. Yet, it is becoming increasingly apparent to me that the art-life conflict is illusory, and that any art system (or "anti"-art system) will be less substantial than, or secondary to, any life system.

Science, literature, politics, and formalism are all deflowering the possibilities of most current work. To try to remain pure (the endless manipulation of form), or conversely, to forge a synthesis between art and . . ., is avoiding the issue. I believe the real issues are confronted in trying to find and clarify the nature of the apparent order; and within that resolving the perpetual dilemma of distinguishing (choosing) between good and bad (evil?).

The invention of an aesthetic, either based on academics or on personal authority is to be avoided. Both of these ends are dead ends.

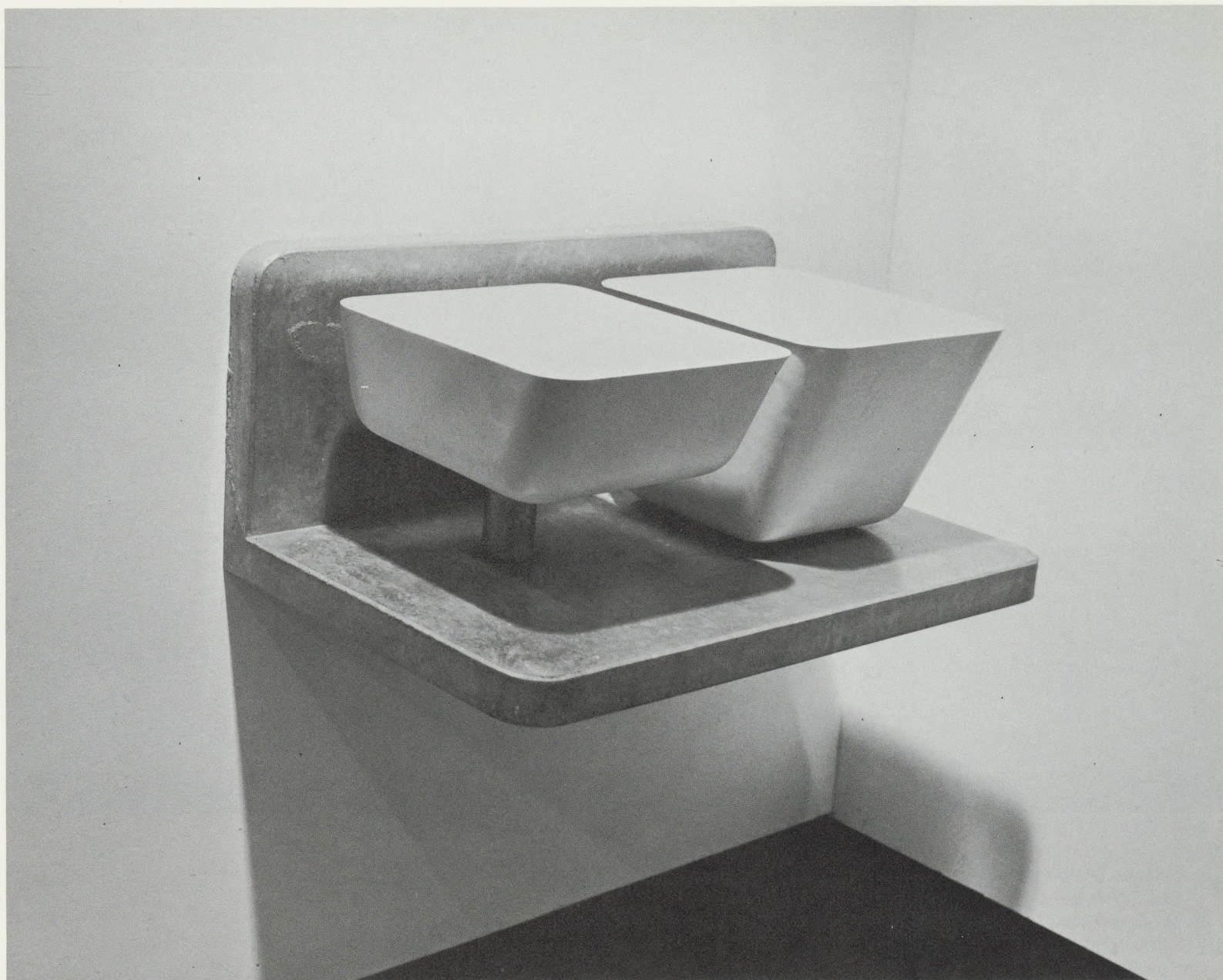
I hope to shake the tyranny (all or nothing) of the art system — without abandoning it; and to put it in correct perspective, and make it serve true needs.

BIOGRAPHY

- 1944 Born February 25 in Washington, D.C.
- 1962-66 Attended Colorado College in Colorado Springs, Colorado. Received B.A. degree.
- 1964 Scholarship to Colorado Springs Fine Art Center Summer School in Colorado Springs, Colorado.
- 1966 First Prize, "Colorado Collegiate Exhibition," Pueblo, Colorado.
- 1968-70 Attended Rinehart School of Sculpture, Maryland Institute College of Art in Baltimore, Maryland on Fellowship. Received M.F.A. degree.

GROUP EXHIBITIONS

- 1966 "Colorado Collegiate Exhibition," Southern Colorado State College, Pueblo, Colorado.
- 1970 "Rinehart Annual Exhibition," Maryland Institute College of Art, Baltimore, Maryland.



EVERYTHING BUT, 1968-69
 molded fiberglass, galvanized steel
 h. 20", w. 36", d. 24"
 Photo: Norman Carlburg, 1970



JOSE PUIG

<i>Cloth</i>	<i>Wax</i>	<i>Grommets</i>	<i>Water</i>	<i>Paper</i>
<i>Oil</i>	<i>Bread</i>	<i>Mirror</i>	<i>Chairs</i>	<i>Girls</i>
<i>Skis</i>	<i>Shoes</i>	<i>Tarpaulin</i>	<i>Cigars</i>	<i>Books</i>
<i>Wire</i>	<i>Pails</i>	<i>Detergent</i>	<i>Plants</i>	<i>Eggs</i>
<i>String</i>	<i>Brick</i>	<i>Glass</i>	<i>Fruits</i>	<i>Steel</i>
<i>Candy</i>	<i>Sand</i>	<i>Bags</i>	<i>Beds</i>	<i>Pork</i>
<i>Candles</i>	<i>Names</i>	<i>Milk</i>	<i>Flowers</i>	<i>Nails</i>
<i>Rubber</i>	<i>Tubes</i>	<i>Land</i>	<i>Pills</i>	<i>Suds</i>

BIOGRAPHY

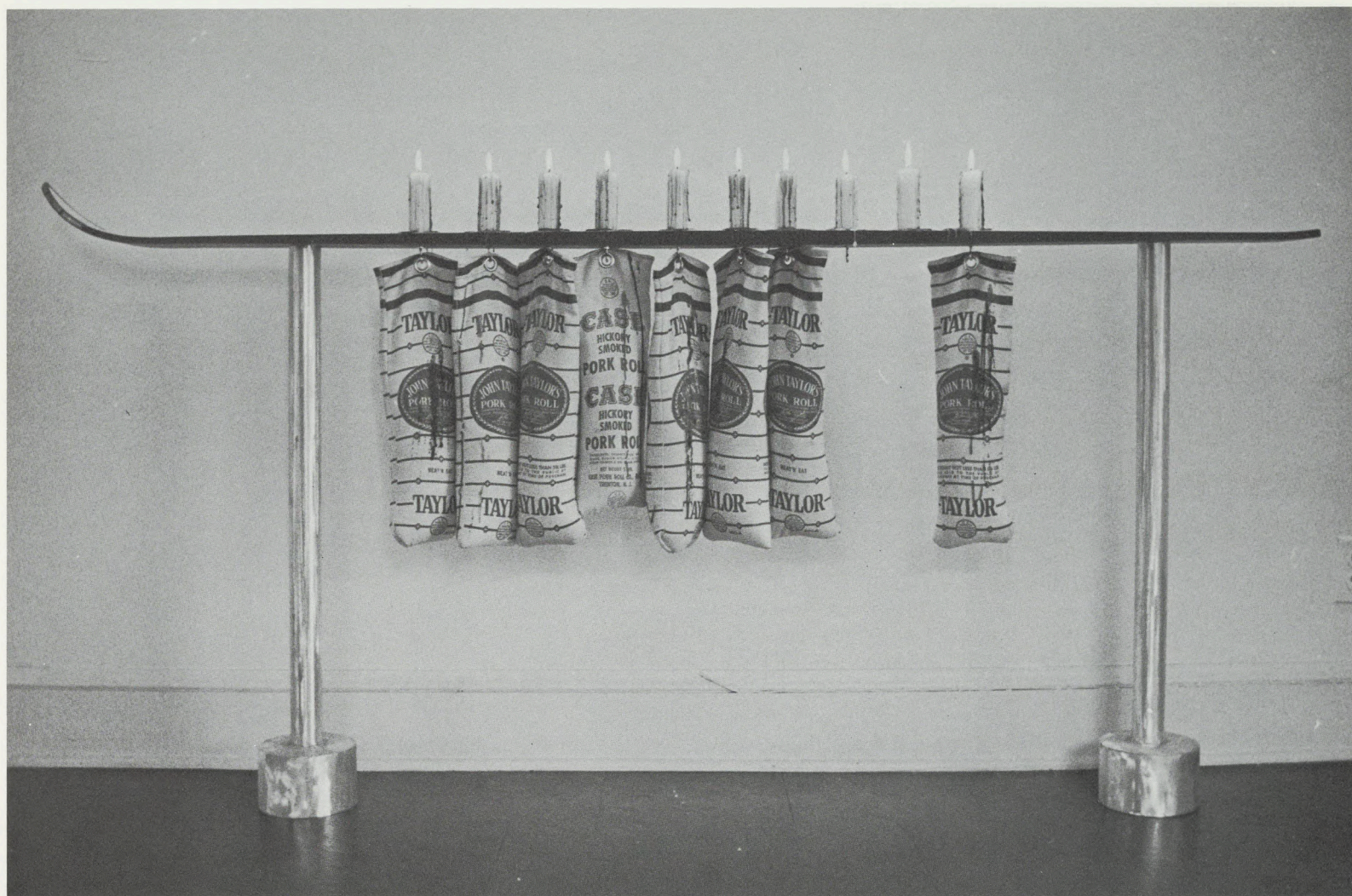
- 1937 Born October 1 in Barcelona, Spain.
- 1957-59 Attended Escuela de Artes Plasticas in Caracas, Venezuela.
- 1959-60 Attended Queens College in Queens, New York. Received Certificate of English Proficiency.
- 1960-65 Attended Southern Illinois University in Carbondale, Illinois. Received B.A. degree.
- 1962-65 Student Worker in the Sculpture Program of Southern Illinois University.
- 1965 First Prize, "First Annual Competitive Student Show," Southern Illinois University.
- 1965-67 Attended Southern Illinois University. Received M.F.A. degree.
- 1965-66 Graduate Teaching Assistant at Southern Illinois University.
- 1966-67 Graduate Teaching Assistant in Sculpture at Southern Illinois University.
- 1967-68 Instructor of Sculpture at Richmond Professional Institute of Virginia Commonwealth University in Richmond, Virginia.
- 1968-69 Instructor of Sculpture at Virginia Commonwealth University.
- 1969- Assistant Professor of Sculpture at Virginia Commonwealth University.

ONE-MAN EXHIBITIONS

- 1967 Art Guild Gallery, Paducah, Kentucky.
Mitchell Gallery, Southern Illinois University, Carbondale, Illinois.
- 1969 Eric Schindler Gallery, Richmond, Virginia.
Windsor Gallery, Richmond, Virginia.

GROUP EXHIBITIONS

- 1963 Gallery of Creativity, Southern Illinois University, Carbondale, Illinois.
- 1963-64 "Student Show," Southern Illinois University Art Department, Carbondale, Illinois.
- 1964 "Mid-States Art Exhibition," Evansville Museum of Arts and Sciences, Evansville, Indiana.
Town Wharf Gallery, Bar Harbor, Maine.
- 1964-65 "Ball State Annual Drawing and Small Sculpture Show," Ball State University, Muncie, Indiana.
- 1965 "First Annual Competitive Student Show," Southern Illinois University, Carbondale, Illinois.
- 1965-66 "Mississippi Valley Artists Exhibition," State Museum, Springfield, Illinois.
- 1966 "Graduate Students Show," Southern Illinois University, Carbondale, Illinois.
"Mid-States Art Exhibition," Evansville Museum of Arts and Sciences, Evansville, Illinois.
"Second Annual Competitive Student Show," Southern Illinois University, Carbondale, Illinois.
- 1967 "Faculty Show," The Carillon, Richmond, Virginia.
"Third Annual Competitive Student Show," Southern Illinois University, Carbondale, Illinois.
Winston-Salem Gallery, Winston-Salem, North Carolina.
- 1968 Jewish Community Center, Richmond, Virginia.
- 1970 Arts Center, Lynchburg, Virginia.
"Faculty Show," The Carillon, Richmond, Virginia.
"Sculpture Invitational," Jewish Community Center, Richmond, Virginia.



SKY, 1970
mixed media
h. 42", l. 77"



ANTHONY RICE

Art, like music, is portable and spontaneous — to be created as a single note or as an opus.

BIOGRAPHY

1948 Born July 21 in Angeles Pampanga, Philippine Islands.

1966-70 Attended Virginia Commonwealth University in Richmond, Virginia. Received B.F.A. degree.

GROUP EXHIBITIONS

1969 "Sculpture '69," Medical College of Virginia Student Center, Richmond, Virginia.

1969-70 "Sculpture Invitational," Jewish Community Center, Richmond, Virginia.

"Student Show," Virginia Commonwealth University, Richmond, Virginia.

1970 "A Good Show with a Few Bad Pieces or A Bad Show with a Few Good Pieces," Medical College of Virginia Student Center, Richmond, Virginia.



UNTITLED, 1970
cotton, vinyl, wire
h. 36", l. 190"



THOMAS C. SILVER

This guy jumped out of a yellow cab. Ran past me up the street. Went into a notions store. Came back out. Ran back toward me. As he came by I asked him what he had just done. "I have just purchased a package of onion gum," he said with a smile. And ran on past. Jumped into a cab and drove off.

BIOGRAPHY

- 1942 Born May 27 in Salem, Oregon.
- 1960-61 Attended San Francisco Art Institute in San Francisco, California.
- 1961-66 Attended California State College in Long Beach, California. Received B.A. degree.
- 1963 Merit Award, "California Craftsmen's Second Biennial," Oakland, California.
- 1964 Merit Award, "First Annual Western Craft Competition," Seattle, Washington.
- 1966-68 Attended University of Kansas in Lawrence, Kansas. Received M.F.A. degree.
- 1967 Three First Prizes and Honorable Mention, "Fourteenth Annual Kansas Designers-Craftsmen Exhibit," Lawrence, Kansas.
- 1967-68 Graduate Assistant in Sculpture at University of Kansas.
- 1968- Instructor of Sculpture at Virginia Commonwealth University in Richmond, Virginia.
- 1969 Certificate of Distinction, "Virginia Artists — 1969," Virginia Museum of Fine Arts, Richmond, Virginia.

ONE-MAN EXHIBITIONS

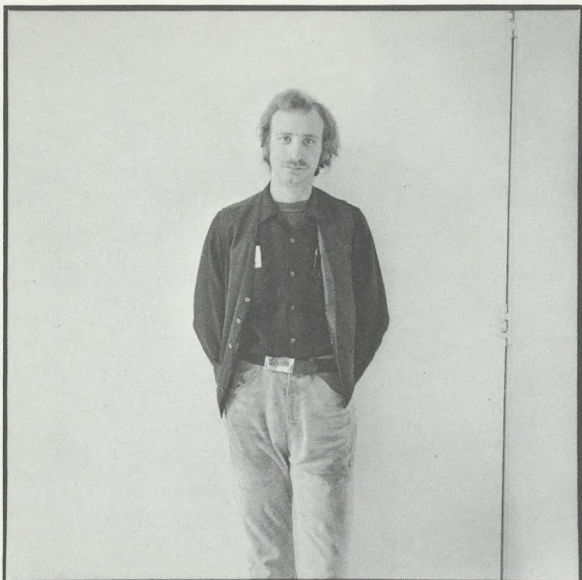
- 1969 Twentieth Century Gallery, Williamsburg, Virginia.
- 1970 Virginia Museum of Fine Arts, Richmond, Virginia.

GROUP EXHIBITIONS

- 1963 "California Craftsmen's Second Biennial," Oakland Art Museum, Oakland, California.
- "Design West," Oakland Art Museum, Oakland, California.
- 1963-65 "Travelling Exhibition of the Americas," organized by Oakland Art Museum, Oakland, California.
- 1964 "Eighteenth National Decorative Arts and Ceramics Exhibition," Wichita Art Museum, Wichita, Kansas.
- "First Annual Western Craft Competition," Seattle World's Fair, Seattle, Washington.
- 1965 "Museum West of the American Craftsmen's Council," Ghirardelli Square, San Francisco, California.
- 1967 "Fourteenth Annual Kansas Designers-Craftsmen Exhibit," University of Kansas Museum of Art, Lawrence, Kansas.
- "Kansas University Graduate Show," The Albrecht Gallery, St. Joseph, Missouri.
- 1968 "Second Annual Faculty Exhibition," Virginia Commonwealth University, Richmond, Virginia.
- 1969 "Piedmont Painting and Sculpture Exhibition," Mint Museum, Charlotte, North Carolina.
- Windsor Gallery, Richmond, Virginia.
- "Virginia Artists — 1969," Virginia Museum of Fine Arts, Richmond, Virginia.
- 1969-71 "Travelling Sculpture Exhibition," organized by Virginia Museum of Fine Arts and Virginia State Services Department, Richmond, Virginia.
- 1970 "Sculpture Invitational," Jewish Community Center, Richmond, Virginia.
- "Third Annual Faculty Exhibition," Virginia Commonwealth University, Richmond, Virginia.



SHAMAN INTERCEPTOR, 1970
mixed media
h. 60", w. 24"



ROBERT STACKHOUSE

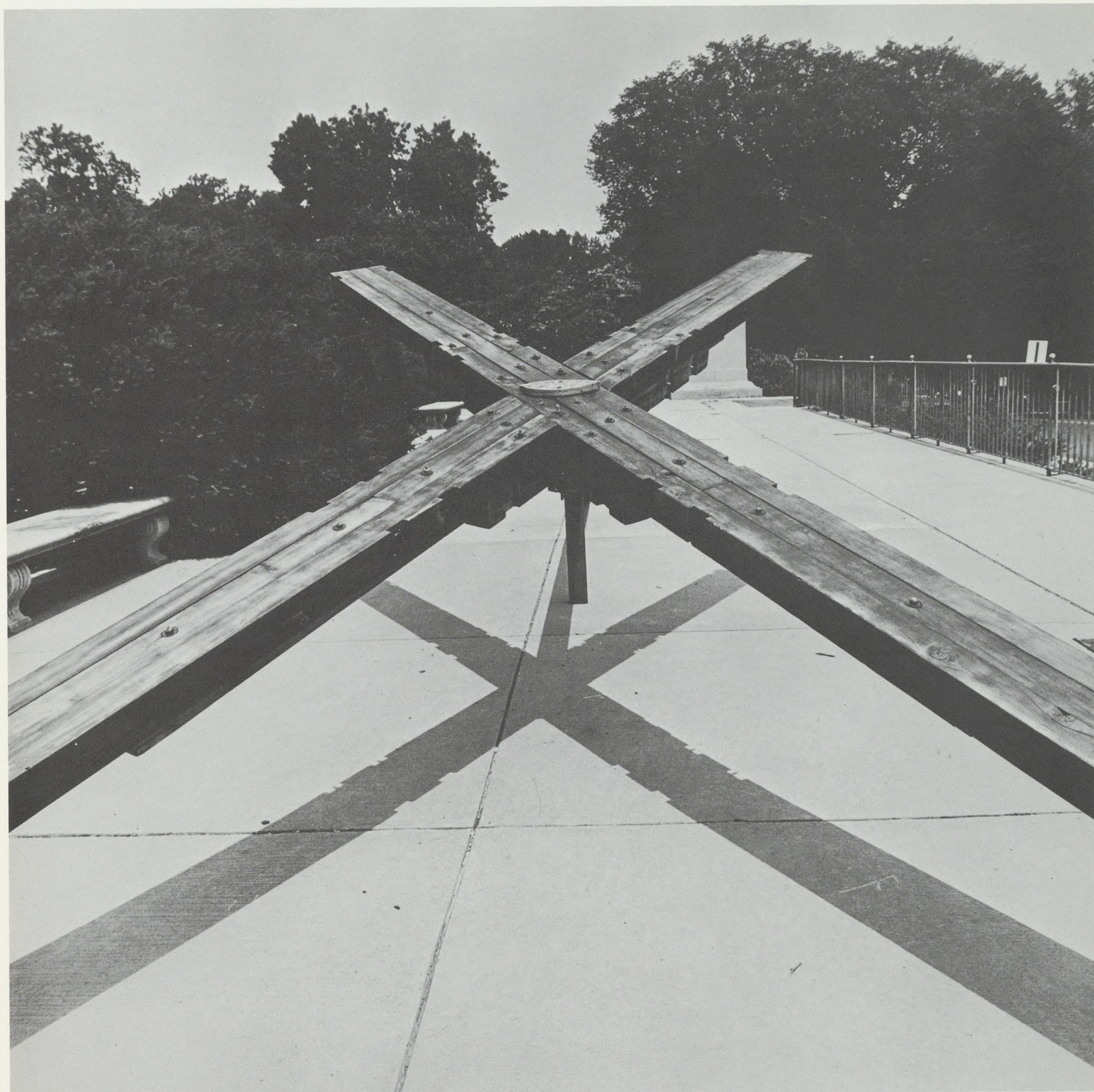
*Once art was important to us all. Art was Spirit.
Man's rationalism led away from the Spirit. We have
become poorer in self-expression. Now, again it is
important to me. Art is Spirit.*

BIOGRAPHY

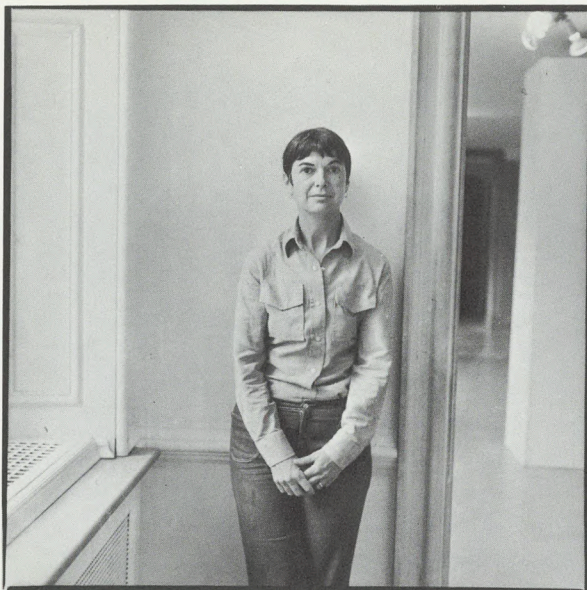
- 1942 Born July 31 in New York, New York.
1960-65 Attended University of South Florida in Tampa, Florida. Received B.A. degree.
1965-67 Attended University of Maryland in Baltimore, Maryland. Received M.A. degree.
1969 Created set design for dance "Blades" at George Washington University in Washington, D.C.
Co-visual designer for "Game Opera" at Smithsonian Institution in Washington, D.C.

GROUP EXHIBITIONS

- 1969 "Art Now," University of Alabama, Tuscaloosa, Alabama.
1970 "Washington: Twenty Years," Baltimore Museum of Art, Baltimore, Maryland.



WATCHING, 1970
wood
h. 60", w. 180", l. 420"
Photo: Jon-Eric Eaton, 1970



HILDA SHAPIRO THORPE

The immediacy of a line is what interests me. Straight, curved, wandering, directed, fluid, staccato. The truth, as simply stated as in a drawing, is what I am after in sculpture. The medium of my recent work is aluminum and its articulation rises out of the nature of the material, be it unrolled coils of roof-flashing hanging from the ceiling, lengths of round pipes connected and meandering on the ground, or extruded rods resting on the wall and describing space. Mobility is important. Each piece can be rolled up or taken apart, reconstructed. Change is inherent in the concept. Works acquire different meaning depending on the environment in which they are created. The essence of experience, for me and the spectator, is the goal of my art.

BIOGRAPHY

- 1919 Born December 1 in Baltimore, Maryland.
- 1951-55 Attended American University in Washington, D.C.
- 1961- Instructor of Art at Mount Vernon Seminary and Junior College in Washington, D.C.
- 1967 Instructor of Sculpture at Corcoran School of Art in Washington, D.C.

ONE-MAN EXHIBITIONS

- 1959 Watkins Gallery, American University, Washington, D.C.
- 1961 Jefferson Place Gallery, Washington, D.C.
- 1963 Jefferson Place Gallery, Washington, D.C.
- 1966 Institute of Contemporary Art, Lima, Peru.
Jefferson Place Gallery, Washington, D.C.
- 1968 Jefferson Place Gallery, Washington, D.C.

GROUP EXHIBITIONS

- 1958 "Thirteenth Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
- 1959 "Contemporary Painting," Barnett-Aden Gallery, Washington, D.C.
"Fourteenth Annual Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
"Washington Society of Artists," National Collection of Fine Arts, Washington, D.C.
- 1959-60 "Maryland Artists," Baltimore Museum of Art, Baltimore, Maryland.
- 1961 "New Vistas in American Art," Howard University, Washington, D.C.
- 1963 "Twenty-eighth Biennial Exhibition," Corcoran Gallery of Art, Washington, D.C.
- 1964 "Museum Donor Purchase Exhibition," Howard University, Washington, D.C.
"North American Artists" (traveling exhibition), American Federation of the Arts.
- 1965 "Washington Collectors," Jewish Community Center, Washington, D.C.
- 1969 "Virginia Artists," Mariners Museum, Newport News, Virginia.
- 1970 "Small Sculpture" (traveling exhibition), National Collection of Fine Arts, International Art Program, Washington, D.C.



UNTITLED, 1970
aluminum
h. 60", w. 156", l. 204"
Photo: Michael Geiger, 1970



LESTER VAN WINKLE

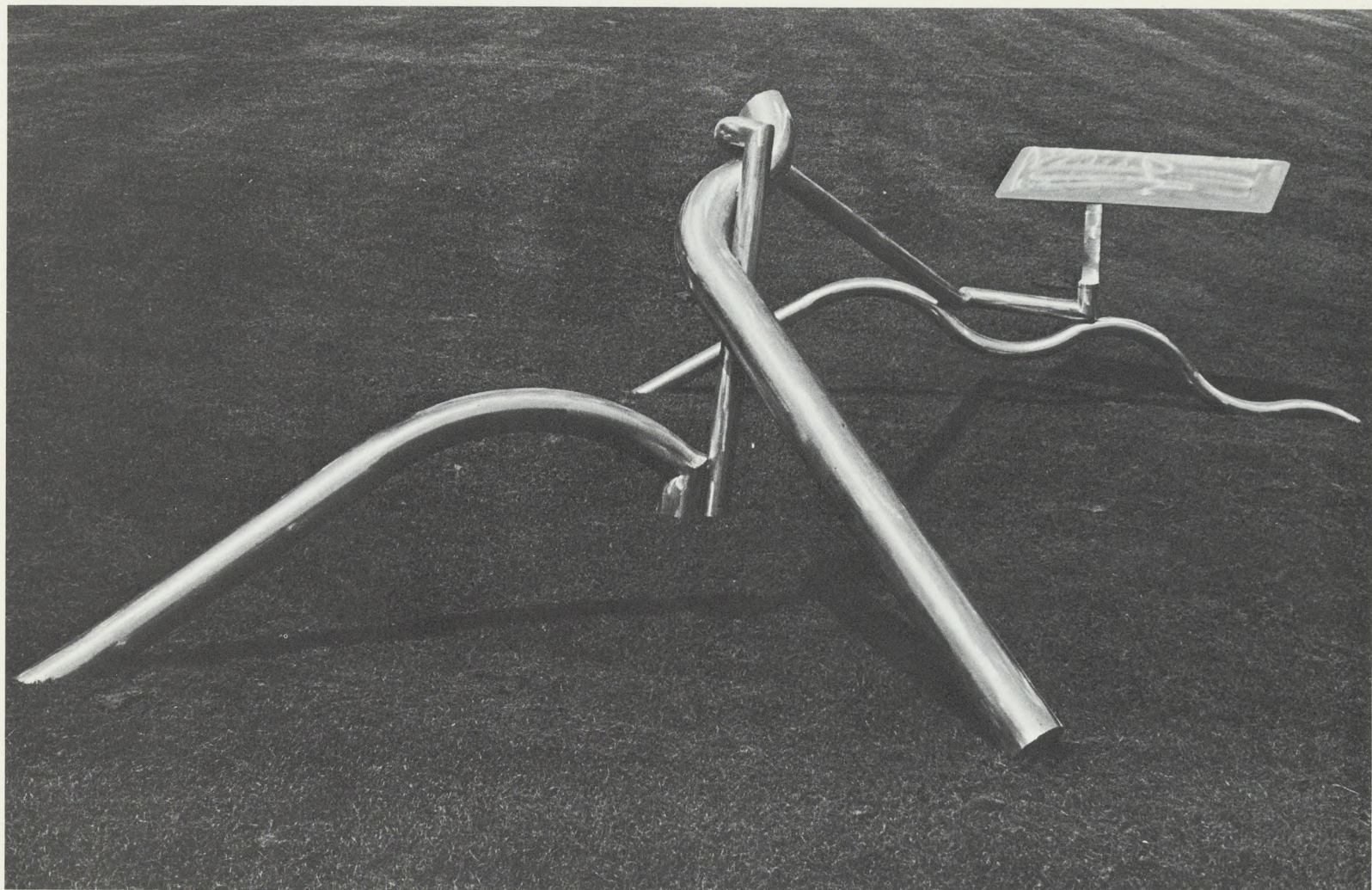
*I'm Lester Van Winkle and I'm 26 years old
 had my first girl friend 1952
 saw my first nude female 1954
 watched TV at home 1955
 made my first touchdown 1957
 made love to a prostitute 1960
 left Banquete, Texas for good 1962
 rode my first bull 1963
 married Donna Lou 1965
 saw my first mountain 1966
 saw my first snow flake 1967
 made first piece of metal sculpture 1968
 met James Melchart and Pete Voulkos 1968
 It's been a gas ever since*

BIOGRAPHY

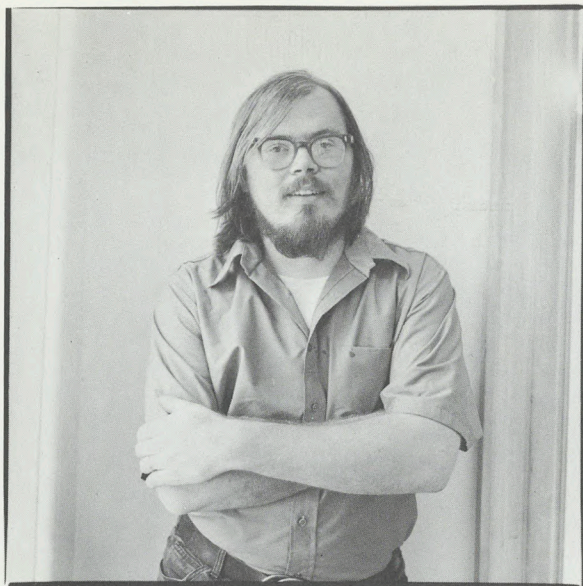
- 1944 Born January 11 in Greenville, Texas.
- 1962-64 Attended Del Mar College in Corpus Christi, Texas.
- 1964-67 Attended East Texas State University in Commerce, Texas. Received B.S. degree.
- 1966-67 Student Technical Assistant in Ceramics at East Texas State University.
- 1967-69 Attended University of Kentucky in Lexington, Kentucky. Received M.A. degree in Sculpture.
- 1967-69 Graduate Teaching Assistant in Drawing and Design at University of Kentucky.
- 1969-70 Instructor of Sculpture at Virginia Commonwealth University in Richmond, Virginia.

GROUP EXHIBITIONS

- 1965 "Fine Arts Festival," East Texas State University, Commerce, Texas.
 David Graham Hall Foundation, Honey Grove, Texas.
- 1967 "Fine Arts Festival," East Texas State University, Commerce, Texas.
- 1967-68 Oxford House Gallery, Longview, Texas.
- 1968 "Annual Student Exhibition," Fine Arts Gallery, University of Kentucky, Lexington, Kentucky.
 "Artists at the University of Kentucky," Upstairs Gallery, Cincinnati, Ohio.
 "Cincinnati Regional Sculpture Exhibition," University of Cincinnati, Cincinnati, Ohio.
 "Cincinnati Zoo Arts Festival," Cincinnati Zoo, Cincinnati, Ohio.
 "8 Before We were 7," Eastern Kentucky University and C. Raymond Barnhart Gallery, University of Kentucky, Lexington, Kentucky.
- 1968 "Inspace" (two-man show), Antioch College, Yellow Springs, Ohio.
 "Invitational Sculpture Exhibition," J. B. Speed Art Museum, Louisville, Kentucky.
 "Louisville Salutes the Arts, Sculpture at WHAS-TV," WHAS-TV, Louisville, Kentucky.
 "University Subsidized Art," Ohio University, Athens, Ohio.
- 1968-69 "Atlanta Festival of Sculpture," First National Bank, Atlanta, Georgia.
- 1969 Antioch College, Yellow Springs, Ohio.
 Peabody College, Nashville, Tennessee.
- 1970 Henri Gallery, Washington, D.C.



CEREMONIUM (work in progress), 1970
welded aluminum
h. 64", w. 153", l. 264"
Photo: Dale Quateman, 1970



EDWARD ZERNE

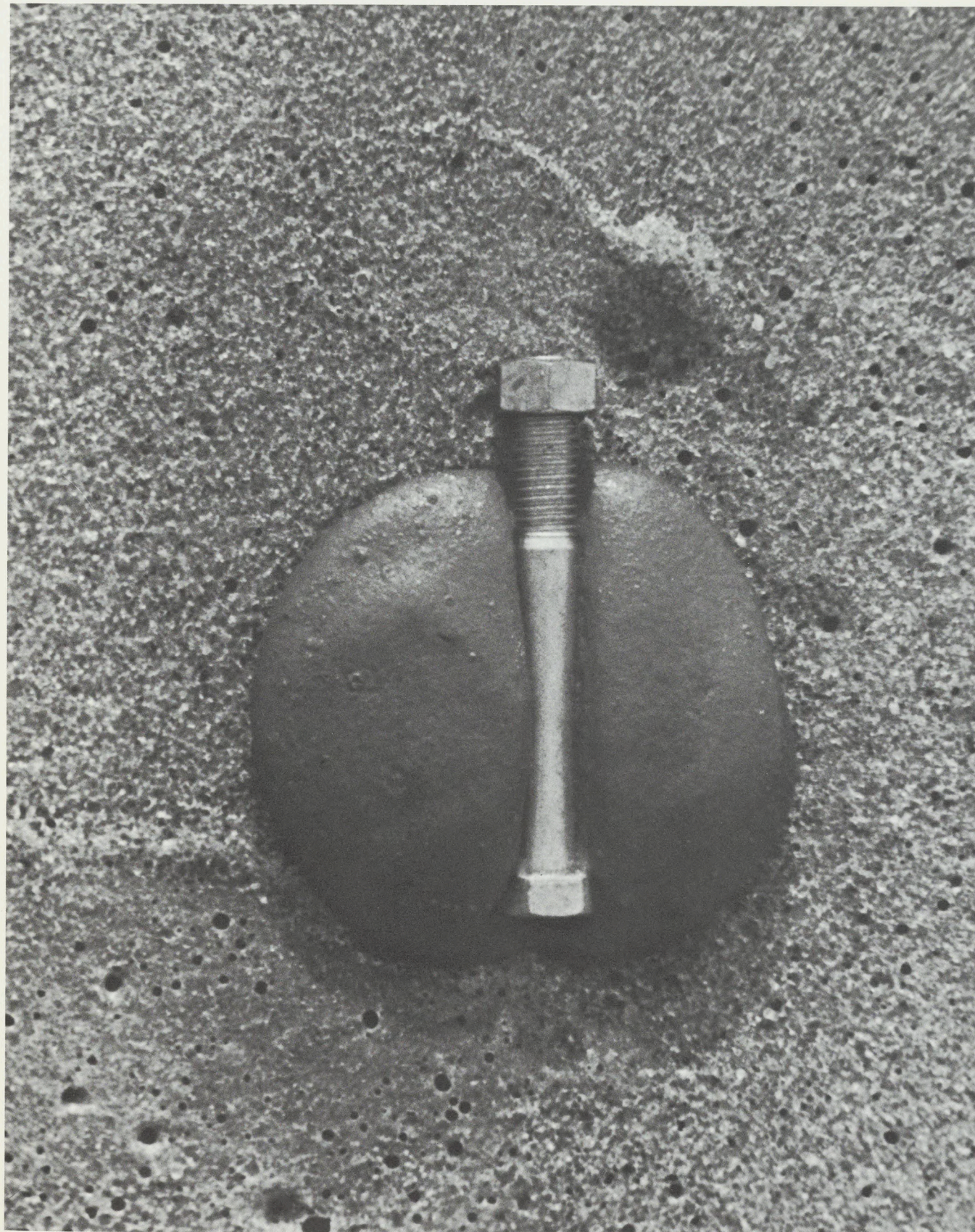
The statement leaked out, foamed over and evaporated, leaving only a few nauseating morsels for the group.

BIOGRAPHY

- 1945 Born September 12 in Los Angeles, California.
1965-67 Attended Corcoran School of Art in Washington, D.C.
1967-69 Attended Maryland Institute College of Art in Baltimore, Maryland.

GROUP EXHIBITIONS

- 1965-67 Corcoran School of Art, Washington, D.C.
1966 Bowie State College, Bowie, Maryland.
1967-69 Maryland Institute College of Art, Baltimore, Maryland.
1969 "Corkery, Thompson, Wade, Zerne," Jefferson Place Gallery, Washington, D.C.
1970 "Art Now," University of Alabama, Tuscaloosa, Alabama.
"Washington Room," Corcoran Gallery of Art, Washington, D.C.



UNTITLED, 1970
urethane foam, aluminum,
acrylic dye
h. 6", w. 5", d. 1½"

